Sriharsha's

RATNAVALI

WITH

An Original commentary,
Translations, Notes &c.

BY

SARADARANJAN RAY, *VIDYAVINODE, M. A.*,
Principal, Metropolitan (now Vidyasagar) College.

PRINTED BY
Gobardhan Pan,
GOBARDHAN PRESS,
161, Muktaram Babu's Street, Calcutta.
and
ABINASH CHANDRA MANDAL,
SIDDHESWAR PRESS,
11, Jadunath Sen's Lane, Calcutta

PUBLISHED BY
MANORANJAN RAY,
for
S. Ray & Co.,
11/1, Esplanade and 90/3a, Harrison Road,
CALCUTTA.

Preface

In this edition of the Ratnavali the text is derived from the following sources :—

1. Two manuscripts procured for me by Prof. A. C. Vidyabhushan from the Library of the Asiatic Society of Bengal. One of these is in Bengali characters and the other in the Deva-Nagari. These are marked here As. B and As. N respectively. Both are corrupt, As. N the more so.

2. A printed edition prepared by Profs. Bohtlingk and Garbe based upon 6 manuscripts.

3. A printed edition by Prof. Ghate of Bombay representing 3 Deccan College (Poona) manuscripts.

4 A printed edition by Mahamahopadhyay Pandit Taranatha Tarkavachaspati.

5. A printed edition by Mahamahopadhyay Pandit Krishnanatha Nyayapanchanana

6. A printed edition by Prof. Srish Chandra Chakravarti.

7. A printed edition by Prof. B. B. Gosvami,

8. A printed edition issued by the Nirnayasagara press of Bombay.

The Sanskrit commentary is my own and has been designed to meet the requirements of beginners. With a view further to help such readers, English and Bengali translations have been added. In a separate paragraph

under the heading *Charcha* (चर्चा) will be found critical and explanatory notes, and full discussion of the readings adopted. The Figures of Speech have been noticed in the Appendix at the end of the volume.

I am greatly indebted to Pandit A. C. Vidyabhusan for loan of books and for looking up certain references for me. My thanks are also due to Pandit Kalikrishna Bhattacharya who has very kindly seen the book through the press.

CALCUTTA
June, 1919. } THE EDITOR

Introduction

The Ratnavali is a drama in four Acts depicting love scenes in the harem of king Udayana of the Vatsa land. This king married Vasavadatta daughter of Pradyota, otherwise known as महासेन or चण्डमहासेन king of Avanti.

Vasavadatta's maternal uncle, king Vikramabahu of Simhala, had a daughter, of exquisite beauty whom her father named Ratnavali after a necklace of gems of immense value which was intended to form part of her marriage gift. The seers of the time declared that the lucky wooer of Ratnavali would become the paramount ruler in India.

Udayana's minister Yaugandharayana was the ablest diplomat of his time and his honesty and devotion to his master's cause befitted his ability. When he heard of of prophecy concerning Ratnavali he made up his mind to bring about her union with his master.

There were difficulties to over-come. In the first place, though Udayana was undoubtedly the most eligible suitor in the land, as much by his accomplishments as by his direct descent from Arjuna the hero of the Kurukshetra War, yet Vikramabahu would not like to hurt the feelings of his neice Vasavadatta by becoming a means to saddle her with a co-wife. Secondly, Udayana with his boundless love for Vasavadatta would not listen to any proposal for a fresh marriage. Lastly, there was the

opposition of the queen—the most formidable of all the difficultes—to reckon with.

Nothing daunted, Yaugandharayana, with characteristic boldness, took the queen herself into his confidence. By clever representations about accession of power to Udayana from this marriage, he overcame her hesitation and with her consent floated the rumour in Simhala that Vasavadatta had perished in a conflagration at the village of Lavanaka. Confident of success now with Vikramabahu, he sent to him Babhravya, the chamberlain, with proposals of marriage. All this was done without the knowledge of Udayana.

Having thus disposed of the first and the third difficulty, Yaugandharayana busied himself solely with the second On this point, however, he kept his plans to himself. He was luckily helped in his work by the fact that Vasavadatta and Ratnavali had never met yet and knew each other by name only. Brabhravya was therfore instructed to escort Ranavali from Simhala straight to Yaugandharayana's house. Thence he intended to introduce Ratnavali into the royal harem secretly as an orphan girl and place her under the queen's protection. There, the spring festival being near, she was bound to come under the king's notice soon and Yaugandharayana knew that for the subsequent development of his plan he could safely rely on the transcendent personal charms of Ratnavali.

Meanwhile Vikramabahu readily assented to Yaugandharayana's proposal and despatched Ratnavali decorated with the necklace in charge of Babhravya and his own minister Vasubhuti in a boat to Kausambi, the capital of

Udayana. The boat was wrecked on its way and Ratnavali, parted by the waves from her guardians, some how kept herself afloat with the help of a drifting plank. She was rescued from her perilous position by a merchant of Kausambi who as luck would have it was passing that very way and recognised her by the necklace she wore. She was taken to Yaugandharayana who placed her with the queen as originally planned. Ratnavali was forthwith installed as a maid to the queen under the name of Sagarika.

All that the girl knew of her present lot was that she was in a strange land where, at the request of a kind-hearted gentleman (Yaugandharayana), the queen agreed to take her in as one of her maids, also that this gentleman did not want her to disclose her identity to any one in this strange country.

The drama opens with the spring festival on and the city Kausambi in the whirl of joy and mirth.

The Drama.

The first Act describes the celebration of the Spring Festival, the *Holi* of our times, on the full-moon day of Falgoon. Queen Vasavadatta worships Cupid in the ***Makaranda*** gardens, in presence of the king. After the ceremony is over she offers *Puja* to her husband. Just then Sagarika returns after a temporary absence and watches unseen from a distance. As she did not witness the ceremony proper, and as that is the first time she sees the king, she takes Udayana himself for Cupid, such was the perfect symmetry of the king's bodily

proportions. The bards now announce the approach of dusk and from it Sagarika comes to know that it was Udayana whom she had taken for Cupid. She recollects that she was betrothed to this very Udayana and all of a sudden becomes desperately enamoured of the king and retires mourning her lot.

The Second Act opens the same day with the love-stricken girl engaged in hastily portraying the King in the fading daylight in another part of the garden named the Banana-bower. She is surprised in the act by her intimate friend Susamgata, another maid of the queen, who came there carrying a *Myna* (starling) in a cage. Susamgata, through sheer naughtiness, draws Sagarika by the side of the king and then the friends have a long talk over the matter.

Just then a monkey got loose from the stables and came galloping along that way. The girls hastily retreated leaving the picture-board and the *Myna* behind. The monkey opened the *Myna's* cage and the bird escaped with the friends in pursuit. The king with the jester now came along strolling that way to see a *Navamalika* that had blossomed though that was not the season for it. On the way they heard the *Myna* repeat from the top of a tree Sagarika's love-story just as it had heard it talked over by the friends in the Banana-bower. The king's curiosity was aroused, but the jester's loud laugh scared the bird away and it flew back towards the Banana-bower. There the king and the jester repaired and discovered the picture-board. Udayana was in raptures and felt irresistibly drawn towards the pictured girl.

Meanwhile the friends returned to the Banana-bower for the picture-board. The king and Sagarika met, but the jester gave the alarm and they parted without exchanging words. The queen now appeared there also drawn by curiosity to see the Navamalika. Accidentally she noticed the picture-board and left in a rage followed by the king.

The third Act opens after an interval of some days. A second meeting of the lovers was arranged by the jester in another part of the gardens called the Madhavi-bower where Vasantaka the jester would lead Sagarika dressed as the queen. The queen got scent of the affair and went out herself. In the dark the jester took her for Sagarika disguised, and the king, addressing her as such, was dumb-founded when the queen facing the rising moon indignantly removed her veil and confronted him. The king's importunities and supplications were unheeded and the queen left unappeased. Udayana apprehended the worst consequences and felt sure that the queen, sensitive as she was, would rather kill herself than put up with such an insult.

Now came along Sagarika dressed as the queen. She had found life unbearable under the imperious surveillance of the queen and now thought of killing herself. The jester noticed her and thought it was the queen attempting suicide. His shouts brought the king on the scene. Udayana dashed the noose off and was about to embrace the girl when the queen came up with a view to apologise for her recent rudeness towards him. What she saw incensed her the more and she left leading with her

Vasantaka in chains behind and Sagarika in front. The The king was in despair and followed her to the harem to appease her wrath.

The fourth Act records what happened a few days later. The queen is appeased, Vasantaka is free, but Sagarika is kept in close confinement. While the king is mourning Sagarika's lot news reaches from Rumanvat the king's general that Kosala has been subjugated, and the queen, to amuse the king, sends a magician to show him tricks. The show proceeds in presence of the king and the queen.

Now Rumanvat had brought with him Babhravya and Vasabhuti who after the ship-wreck had somehow landed and were picked up by the general whom they met accidentally. Yaugandharayana contrives to send Babhrarya and Vasubhuti to the king's presence while the magic is going on. The magician, who was but an emissary of Yaugandharayana, is dismissed and Vasubhuti relates the story of Ratnavali's betrothal and subsequent disappearance by ship-wreck on her way to Kausambi under their escort.

While the queen is giving vent to her grief at the loss of her cousin, the harem is all of a sudden seen to be on fire. The queen screams out that Sagarika is enchained within and is in imminent danger of being burnt alive. The king rushes in followed by all present. No sooner he touches Sagarika than the fire—a pre-arranged trick of the magician as instructed by Yaugandharayana—disappears. Vasubhuti immediately recognises Sagarika as Ratnavali and Yaugandharayana enters for the *denoue-*

ment. He explains his plot which satisfies all and Ratnavali is united to Udayana being given away by Vasavadatta herself as her senior cousin.

Merits

Wilson's estimate of the Ratnavali is this :—

"The story is romantic, the incidents are well contrived, the situations are eminently dramatic, and although the spectator is let into the secret of the plot from the beginning, the interest is very successfully maintained".—Hindu Theatre, II, 318.

Again :—"There is in it no poetic spirit, no gleam of inspiration, scarce even enough to suggest a conceit in the ideas. The only poetry of the play, in fact, is mechanical. The structure of the original language is eminently elegant, particularly in the Prakrit......the Sanscrit style is also very smooth and beautiful without being painfully elaborate...Whilst both in thought and expression there is little fire or genius, a generally correct and delicate taste regulates the composition..."—Hindu Theatre, II, 258-59.

The Authorship

In the prelude (प्रस्तावना) the Ratnavali ascribes its authorship to Sriharsha, a powerful king who counted several kings among his vassals.* The book says nothing more directly. Wilson conjectures that this Sriharsa is

* "नानादिग्देशादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः यथा—अस्मत्स्वामिना श्रीहर्षदेवेन अपूर्ववस्तुरचनालङ्कृता रत्नावलीनाम नाटिका कृता"—प्रस्तावना ।

the one that ruled over Kashmere in the 11th and 12th centuries A. D. But quotations from the Ratnavali are found in the Sarasvatikanthabharana of Bhoja, the Dasarupa of Dhananjaya, the Dhvanyaloka of Anandavardhana &c. who all preceded Sriharsha of Kashmere by centuries. The tendency at present is therfore to nsider Sriharsha of Kanauj, otherwise known as Harsha ardhana, also as Siladitya, as the author. This king flourished in the 7th century A. D. (from A. D. 606 to A. D. 647).

The best proof hitherto given is indirect and obtained from the consideration that Sriharsha also wrote the Nagananda. This latter describes the thrilling incidents of Buddha's life in his birth as Jimutavahana. Now, I—Tsing, a Chinese traveller who visited India in the latter part of the 7th. century A. D., soon after the death of Harshavardhana, says that when in India he heard that Harshavadhana had written a poem on Buddha's life and set it to music. The statement is quoted by Prof. Ghate of Bombay from an English translation of I—Tsing's travels, thus :—"King Siladitya versified the story of the Bodhisatva Jimutavahana......This version was set to music (and) he had it performed by a band accompained by dancing and acting and thus popularised it in his time."—Prof Ghate's, *Ratnavali,* Introduction.

This is a valuable piece of evidence but marred by the fact that I—Tsing does not name the poem and thus leaves room for doubt. The supposition is allowable that Harshavardhana set a certain Jataka story to music and some other person, also called Sriharsha, subsequently

composed the drama Naganauda basing it upon Harsha-vardhana's work, or, earlier upon the same the Jataka story. The following verses forwarded to me by a friend and ascribed to Rajasekhara, who lived in the 10th century A. D., lend colour to this supposition :—

"कारणन्तु कवित्वस्य न सम्पन्न कुलीनता ।
धावकोऽपि हि यद्भासः कवीनामग्रिमोऽभवत् ॥
आदौ भासेन रचिता नाटिका प्रियदर्शिका ।
निरीर्ष्यस्य रसज्ञस्य कस्य न प्रियदर्शना ॥
तस्य रत्नावली नूनं रत्नमालेव राजति ।
दशरूपककामिन्या वक्षस्यत्यन्तशोभना ॥
नागानन्दं समालोक्य यस्य श्रीहर्षविक्रमः ।
अमन्दानन्दभरितः स्वसभ्यमकरोत् कविम् ॥
उदात्तराघवं नूनमुदात्तगुणगुम्फितम् ।
यद्वीक्ष्य भवभूत्याद्याः प्रणिन्युर्नाटकानि वै ॥
शोकपर्य्यवसानास्य नवाङ्का किरणावली ।
माकन्दस्येव कस्यात्र प्रददाति न निर्वृतिम् ॥
भासनाटकचक्रेऽपि छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥"

—Rajasehhera's *Kavyamimansa* (also called *Kavivimansa* quoted by Maurice Ettinghausen.

These may be freely translated thus :—Poetic skill is due neither to birth nor to wealth. Witness Bhasa, a poor washerman, who turned out to be the foremost of poets. The first work of Bhasa was the drama Priyadarsh-ika which is a source of pleasure to the unbiassed. His

Ratnavali is a veritable necklace of gems on the breasts of Lady Drama. King Harshavikrama was delighted on seeing his Nagananda and made him his court-poet. His Udatta-Raghava is of superior excellence and furnished inspiration to Bhavabhuti and others while composing their dramas. His Kiranavali, a trajedy in nine Acts, is delicious as the mango. But while his dramas passed through the fire of criticism all suffered more or less from the admixture of dross except the Svapnavasavadattam which is pure gold and was untouched by fire.

Here Rajasekhara speaks of Harshavikrama not Harshavardhana in connection with the dramas in question. It is true he betrays confusion regarding Bhasa, ignoring the older Bhasa who wrote the Svapnavasavadatta and of whom Kalidasa speaks in his Malavikagnimitra ; but it is not likely that he should confound Harshavardhana with Harshavikrama. To say without proof that Harshavardhana and Harshavikrama are one and the same person would be risky.

But it makes little difference to the verses whether we have to connect king Harshavardhana or Harshavikrama with the authorship of these dramas. The significance of the passage quoted lies in the fact that Rajasekhara considers Bhasa, a poor washer-man (धावक) to be the actual writer of them, and that he gave them to the world under the name of his patron Harshavikrama. Later in the 12th century A. D. Mammata Bhatta wrote "श्रीहर्षादेर्धावकादीनामिव धनम्" perhaps implying thereby that धावकभास was paid for mentioning Sriharsha as the author.

Source.

Before proceeding further with this discussion it is necessary to say a few words on the source of the story.

In 1912, Mahamahopadhyay Pandit Ganapati Sastri laid the Sanskrit loving public under a deep obligation by discovering and commencing the publication of the long lost works of Bhasa, the senior, of whom Kalidasa speaks in terms of appreciation in his Malavikagnimitra Prior to that it was usual to refer to the Brihat-katha as the source of the Ratnavali The Brihat-katha is supposed to have been written in the 1st. century A. D., while, apart from the arguments advanced by Pandit Sastri, there are reasons to believe that Bhasa the senior cannot be placed later than the 4th. century B. C. Consequently when the learned saw Pandit Sastri's edition of Bhasa's Svapnavasavadattam they had little doubt as to the source of the inspiration of the writer of the Ratnavali. The story was obviously adapted from the Svapnavasava dattam.

Bhasa's story is this :—

Vatsaraja and Magadharaja are neighbours and therefore, in the eyes of state-craft, natural enemies. The powerful king of Magadha was thus a bar to Udayana's progress towards universal satrapy. Hence Yaugandharayana sought to have the king of Magadha as an ally. In this he was encouraged by a declaration of the seers that Padmavati, the charming daughter of the king of Magadha, was destined to be the bride of Udayana. But so long as Vasavadatta lived he saw no chance of the fulfilment of the prophecy. In his perplexity Yaugandha-

rayana approached the queen and relying on her good sense represented to her that for state purposes her temporary disappearance was necessary and would lead to the future greatness of her husband. The plan of marriage, however, was not divulged.

At the time, the royal household was encamped at Lavanaka a village bordering upon Magadha. Here, with the consent of the queen, on a certaiu occasion when the king was out a-hunting, Yaugandharayana burnt down the royal camp and spread the rumour that the queen had perished and Yaugandharayána too while attempting to save her. Rumanvat was instructed to look after the bereaved husband.

Yaugandharayana now contrives to reach Padmavati with Vasavadatta disguised as a Brahmana girl. He said she was his sister mourning the absence of her husband whom he was going out to seek and wanted to leave her in care of the princess during his absence. Padmavati accepted the charge.

Soon the marriage was celebrated before the very eyes of Vasavadatta. Now came from Ujjayini Pradyota's chamberlain and Vasavadatta's nurse with the portrait of Vasavadatta sent by her mother in the hope of somehow to soothe the lacerated heart of her son-in-law. Padmavati at once notices the remarkable likeness of the picture to the Brahmana girl that was left in her charge. She is called in, recognition and rejoicing follow.

It will be seen that the bone and marrow of the two dramas is the same—the same central idea regulates the development of events in the two dramas—viz, the

aggrandisement of Udayana through union with a certain princess. The means employed to secure the union is primarily the same in the two, viz, the spreading of a false rumour of the death of Vasavadatta.

This is enough to stamp the one as an imitation of the other. But there is agreement in thought and language also. Among others we may note—

In the Svapnavasavadattam the king questions Yaugandharayana about his motive in placing Vasavadatta with Padmavati in the words अथ पद्मावत्या हस्ते किं न्यासकारणम् । A similar question occurs in the Ratnavali also and in the words अथ इयं देवीहस्ते किमनुचिन्त्य स्थापिता ।

In the Svapnavasavadatta, when Yaugandharayana first meets the king after the marriage, he asks the king's pardon saying देव्यपनयेन कृतापराधः खल्वहं तत् क्षन्तुमर्हति स्वामी । In the Ratnavali too a similar remark occurs on a similar occasion thus देव क्षम्यतां यन्मया अनिवेद्य कृतम् ।

Again, after a mental survey of the progress of his plan, Yaugandharayana in the Svapnavasavadattam, expresses his nervousness, thus :—

प्रच्छाद्य राजमहिषीं नृपतेर्हितार्थं
कामं मया कृतमिदं हितमित्यवेक्ष्य ।
सिद्धेऽपि नाम मम कर्मणि पार्थिवोऽसौ
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥

Precisely on a similar occasion in the Ratnavali, Yaugandharayana exclaims :—

प्रारम्भेऽस्मिन् स्वामिनो वृद्धिहेतौ
दैवेनेत्थं दत्तहस्तावलम्बे ।

सिद्धैर्भाग्यैर्नास्ति सत्यं तथापि
स्वेच्छाचारी भीत एवास्मि भर्तुः ॥

Having so much in common with the Svapnavasavadattam, on one material point the Ratnavali differs from it. The former places the queen disguised in care of the princess, the latter has the princess, incognito, under the queen. This necessitates different handling of the subsequent details and for this the writer draws largely from the Malavikagnimitra of Kalidasa. Both Malavika and Sagarika suffer from the jealousy of the queen, both are imprisoned by the queen, both are released by a trick, both are then married to the king by the queen herself

THE CHARACTERS.

Although the characters in the Ratnavali are the same as in the Svapnavasavadattam the writer has painted them differently according to his own taste. His Udayana is a rake who is not ashamed to declare—

प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता
घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ ।
वदति बहुशो गच्छामीति प्रयत्नधृताप्यहो
रमयतितरां सङ्केतस्था तथापि हि कामिनी ॥

More than one passage may be cited to show that the passion of this prince is for the person of his beloved Love as indicative of the merging together of soul and soul does not enter his conception at all. Hence it is that he runs after the *Myna* to overhear the confidentia talk of a love-stricken girl and her friend.

The Udayana of the Svapnavasavadattam is quite different. After his marriage with Padmavati, even the rare accomplishments and exquisite beauty of the bride could not make him forget his deceased wife Vasavadatta With redoubled grief he exclaimed—

दुःखं त्यक्तं बद्धमूलोऽनुरागो
स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् ।
यात्रा त्वेषा यद्विमुच्येह वाष्पं
प्राप्तानृण्या याति बुद्धिः प्रसादम् ॥

Again

श्लाघ्यामवन्तिनृपतेः सदृशीं तनूजां
कालक्रमेण पुनरागतदारभारः ।
लावाणके हुतवहेन हृताङ्गयष्टिं
तां पद्मिनीं हिमहतामिव चिन्तयामि ॥

It is strange that with such a resplendent model before him the writer should draw such a dark picture of the hero in the Ratnavali.

The same strange fact confronts us in the writer's treatment of the queen. Vasavadatta in the Ratnavali keeps Sagarika carefully away from the view of the king. In her jealousy she puts the girl in fetters. In the Svapnavasavadattam, coming to know that Padmavati's wish was to get married to Udayana even without having seen that prince, Vasavadatta actually fed her wish, saying that the prince was charming to look at. The marriage being settled she helps at the toilet of the bride. After the marriage when Padmavati finds that Udayana's love

for his deceased wife has not a whit abated, she feels hurt and gets a headache. Vasavadatta now speaks to herself in this strain—

अहो अकरुणाः खलु ईश्वरा मे। विरहपर्युत्सुकस्य आर्यपुत्रस्य विश्रमस्थानभूता इयमपि नाम पद्मावती अस्वस्था जाता। यावत् प्रविशामि। (प्रविश्य अवलोक्य) अहो परिजनस्य प्रमादः। अस्वस्थां पद्मावतीं केवलं दीपसहायां कृत्वा परित्यजति। इयं पद्मावती अवसुप्ता। यावदुपविशामि। अथवा, अन्यासनपरिग्रहेण अल्प इव स्नेहः प्रतिभाति तदस्यां शय्यायामुपविशामि।

This is how the Svapnavasavadattam makes one co-wife speak of another. The words are worthy of the gods. The writer of the Ratnavali did not hesitate to throw dirt even on this picture.

Not only the king and the queen, but all suffer that come within the sweep of the destructive arms of this writer. In the Ratnavali the spirit of chivalry is conspicuous by its absence. A poor girl is chained in a house on fire and is in imminent danger of being burnt alive. The king rushes in to save her. Instead of applause for the deed, he comes in for a good share of censure, not from thoughtless people like the maid or the warder, but from such high personages as बाभ्रव्य the chamberlain of Kausambi and वसुभूति the prime-minister of Simhala. Vasubhuti says किमकारणमेव पतङ्गवृत्तिः क्रियते and Babhravya exclaims अवस्त्वन्येव भरतकुलं संशयतुलामारोपितम्।

It is true that Agnimitra, Dharini, Iravati &c., also suffer by the side of Bhasa's Udayana and Vasavadatta

But that is immaterial, for these are creations of the poet In the case of a new creation it is no matter for comment why any particular character is not endowed with nobler instincts The case of the author of the Ratnavali is different. The charge against him is not why he created such base characters, but that why he debased characters that are already so nobly drawn. Deliberate debasement of what is noble offers food for grave reflection. No royal hand would soil itself by such an attempt. Is this then a case of heredity asserting itself ? If noble sentiments declare noble birth, ignoble sentiments are expected to go with ignoble birth. Perhaps after all Rajsekhara is right in supposing that it was a ***Dhobie*** (**धावक**) that wrote the Ratnavali, Naganauda etc.

KING HARSHAVARDHANA.

We may now say without much hesitation that Bhasa, a **धावक** (laundry-man) by brith, wrote the Ratnavali and passed it off in the name of his patron who was either King Harshavardhana or King Harshavikrama. Of the latter we know nothing at present The former was a celebrated ruler who held sway over the whole of northern India for a period of forty years from 606 to 646 A. D. with his capital at Kanauj. This prince was a Vaisya by birth though his family had marriage-relations with Kshattriya kings. Rai Bahadoor Pandit Gaurisankar Hirachand Ojha in his **सिरोहीराज्यका इतिहास** as well as in his **भारतीय प्राचीन लिपिमाला** describes the Thaneswar kings, of whom Harshavardhana is a member, as of Vaisya extraction. Prof. Ettinghausen, from the silence of

Bana and from the express declaration of Hiuen Tsang also concludes that Harshavardhana was a Vaisya.

Harshavardhana was born in a family of which the leading members were Buddhists. "The elder brother and sister of Harsha were convinced Buddhists"—*Vincent Smith.* But Harshavardhana himself was a staunch Saiva in his earlier days. Twenty-two years after his accession to power, in the Banskhera plate executed in the Sriharsha Samvat 22, corresponding to 628 or 629 A. D., Sriharsha describes himself as a Saiva, thus—

"परमसौगतः सुगत इव परहितैकरतः परमभट्टारकमहाराजाधिराजश्रीराज्यवर्द्धनः···तस्यानुजस्तत्पादानुध्यातः परममाहेश्वरो महेश्वर इव सर्वसत्त्वानुकम्पी परमभट्टारकमहाराजाधिराजश्रीहर्षः···स्वहस्तो मम महाराजाधिराजश्रीहर्षस्य" ।

Soon after, Hiuen Tsang visited India. His teachings had a great charm for Sriharsha. "At this period the king began to show marked favour to the quietist teachings of Buddhism,. the eloquence of the Chinese Master of the Law induced him to prefer the advanced teaching of the Maháyána sect..."—*Vincent Smith.*

Harshavardhna, it in said, remained a staunch Buddhist till death.

In accordance with these details it is usual to say that the Ratnavali was written when Harshavardhana was a Saiva in his younger days, the Nagananda being a later production after the king's conversion to Buddhism.

But internal evidence apparently in marked disagree-

ment with these details is available in the Ratnavali. The last of the benedictory verses is—

जितमुडुपतिना नमः सुरेभ्यो
द्विजवृषभा निरुपद्रवा भवन्तु ।
भवतु च पृथिवी समृद्धसस्या
प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः ॥

Here जितमुडुपतिना reads like a riddle. It has not yet been sasisfactorily explained. The interpretation usually offered is—"The moon has triumphed"; sometimes it is "Let the moon be triumphant." The latter seems inadmissible with the क्त प्रत्यय in जितम् । The former is unintelligible because no instance of the triumph of the moon is before the audience. The moon being so far away, its doing's cannot come within the range of our vision. To make sense out of it we have to apply लक्षणा । In other words 'moon' here does not refer to the luminary in the sky but to its representative on earth, to some scion of the lunar dynasty of kings then ruling. Naturally we suppose this to be the patron of Bhasa the धावक (laundry-man). It is श्रीहर्ष । जितमुडुपतिना then means —Sriharsha has triumphed.

This makes of Dhavaka's patron a क्षत्रिय of the lunar dynasty, whereas हर्षवर्द्धन as we have seen above was a वैश्य । The verse is therefore not in agreement with the theory that Harshavardhana was the patron of धावक ।

Again—नमः सुरेभ्यः is usually taken by itself. This gives us side by side two jerky statements जितमुडुपतिना and नमः सुरेभ्यः sounding like disconnected ejaculations of

a mad man. The objection is avoided if नमः सुरेभ्यः be taken as embodying the homage to the gods of a grateful heart that appreciates the triumph of Sriharsha. The sense then becomes—By the grace of the gods, Sriharsha has triumphed and in gratitude we prostrate ourselves before them.

Now what triumph of the king is this that extorts from the people words of such grateful recognition ? For an answer we look to what follows—द्विजवृषभा निरुपद्रवा भवन्तु। This is an expectation (आशिस्) and it is based upon the king's triumph. निरुपद्रवाः is an important word here It is not the same as अनुपद्रवाः। The former means निरस्ताः उपद्रवाः एषाम् and the latter अविद्यमानाः उपद्रवाः एषाम्। The latter would argue mere absence of उपद्रव। The expectation would then be that there might not be any उपद्रव। But निरस्त implies the previous existence and subsequent removal of उपद्रव। Thus the first half of the verse amounts to this—Leading Brahmanas are now being subjected to oppression ; but by the grace of the gods the king has at last triumphed . may then these oppressions henceforth cease.

This leaves no doubt as to the nature of the triumph. It is triumph over the bias the king felt so long towards Buddhism. The Moon in him has so long been shrouded by the cloud of Buddhism that had settled over the king. Now the moon has triumphed, the king has shaken off those evil clouds. The Brahmanas will no longer be oppressed.

The epithet चन्द्रवपुः in the fourth line here means 'having an attractive frame', 'charming in person' etc.

Taken as an ordinary attributive of नरेन्द्रचन्द्रः it serves no special purpose. On the contrary, it then becomes the सामान्यधर्म between नरेन्द्र and चन्द्र and bars the उपमित-समास in नरेन्द्रचन्द्रः। It is thus preferable to consider चन्द्र-वपुः as a predicative adjective of नरेन्द्रचन्द्रः the construction being नरेन्द्रचन्द्रः चन्द्रवपुः सन् प्रतपतु which implies that he is not चन्द्रवपुः *now*, let him ***become*** चन्द्रवपुः। That is to say, his rays hurt the eyes of people now like those of the sun, let them henceforth be milder and pleasing like those of the moon. The speaker's eye is evidently again on the oppressions referred to in द्विजवृषभा निरुपद्रवा भवन्तु।

These seem to lead to the inference that the patron of Bhasa the धावक was at first a Buddhist, but subsequently came back to the Hindu faith. Ratnavali was written after his conversion. This is another serious disagreement with what we know of Harshavardhana.

Had Sriharsha himself been the writer of the drama he would not have written this verse—no one can write of himself in this strain. It is true Prof. Ghate omits this verse. But Profs. Bohtlingk and Garbe, who prepared their edition after collation of 6 manuscripts, have it ; and the verse appears in both the manuscripts I got from the Library of the Asiatic Society of Bengal. Besides, there is no motive for interpolation here.

Summing up we have

(1) Priyadarsika, Nagananda, Ratnavali &c are from the pen of धावकभास who wrote in the name of his patron श्रीहर्ष।

(2) This श्रीहर्ष was a Kshattriya king of the lunar dynasty who apostatised from Buddhism to Hinduism.

(3) The Ratnavali was written after the apostacy and the Nagananda before it.

In the face of this evidence it seems necessary to hold fresh scrutiny of our sources of information regarding the personal history of Harshavardhana. Should closer examination reveal that Harshavardhana was indeed a Kshattriya and that he reverted to Hinduism after Hiuen Tsang's departure, then the current theory that धावक-भास was the court-poet of Harshavardhana would rest on an apparently unshakeable foundation. But, in the absence of such additional information, the only reasonable course for us seems to be to follow up the clue offered by Rajasekhara and try Harshavikrama.

This word Harshavikrama is of ambiguous meaning. In it विक्रम may be a contraction, or an independent word. The name विक्रमादित्य is very often contracted into विक्रम as will appear from statements like "रत्नानि वै वररुचिर्नव विक्रमस्य", "वर्षाणां विक्रमतो गणरत्नमहोदधिर्विहिता", &c. The question may therfore arise if विक्रम in Rajasekhara's हर्ष-विक्रम is such a contraction, or if it is an entire word like वर्द्धन in हर्षवर्द्धन। The question is a pertinent one because from the राजतरङ्गिणी it appears that more than one विक्रमादित्य ruled in India and made a name, one of these being also called श्रीहर्ष। Thus "तत्रानेहस्युज्जयिन्यां श्रीमान् हर्षापराभिधः। एकच्छत्रश्चक्रवर्ती विक्रमादित्य इत्यभूत्॥"—Rajatarangini, III. 125. To one aware of this fact, as Rajasekhara may be reasonably supposed to have been, it is necessary to add हर्ष to his name when speaking of this

particular विक्रमादित्य with a view to distinguish him from other kings going by this name. This is I think what Rajasekhara has done in the verses quoted above, his हर्षविक्रम being a contraction for हर्षविक्रमादित्य ।

Kalhana makes हर्षविक्रम a contemporary of मातृगुप्त of Kashmere who was indeed placed on the throne of Kashmere by हर्षविक्रम himself. According to Kalhana मातृगुप्त lived early in the 2nd century A. D. This then is the time of हर्षविक्रम also. If therefore राजशेखर is to be trusted, धावकभास the writer of नागानन्द, रत्नावली &c. was the court-poet of king Vikramaditya of Ujjayini otherwise known as हर्षविक्रम who flourished in the 1st and 2nd centuries A. D. Dr. Fleet here thinks that he sees discrepancies in Kalhana's reckoning and places हर्षविक्रम about three centuries later in the 5th century A. D.

Whichever of these dates is accepted it should be remembered that हर्षविक्रम is not the विक्रमादित्य that has given us the संवत् which is still current in his name. An earlier विक्रमादित्य is noticed by Kalhana as contemporary of प्रतापादित्य of Kashmere and as having been erroneously supposed by several historians to be the same as हर्षविक्रम । To him perhaps we owe the संवत् ।

टीकाकृतो मङ्गलाचरणम्

जगज्जनकमीशानं नत्वा च जगदम्बिकाम् ।
एषा रत्नावलीव्याख्या तन्यते मितभाषिणी ॥ १ ॥

ग्रन्थदार्ढ्यं न चेहास्ति भावावर्त्तभ्रमोऽपि न ।
किन्तु मे क्रममाणस्य भृशमुद्विजते मनः ॥ २ ॥

अयथा साधितश्चापि भोक्तृप्रीतिप्रदं परम् ।
पलान्नं सूपकारस्य कस्य न स्याद् यशस्करम् ॥ ३ ॥

शाकः पुनः सुसिद्धोऽपि नात्यर्थमिष्टसमये ।
सूपकारमकीर्त्त्यां च योजयेन्नात्र संशयः ॥ ४ ॥

व्याख्यातव्यस्य वैशद्यं व्याचिख्यासोर्भयाय हि ।
बद्धाञ्जलिस्ततो भूत्वा प्रार्थये करुणां सताम् ॥ ५

श्रीश्यामसुन्दरकविर्जनको दिविष्ठः
स न्यायरत्नपदभाक् च गुरुर्महेशः ।
यस्मिन् श्रमं विदधतश्च विषीदतश्च
सानुग्रहौ दिशतु शर्मं ममाल्पबुद्धेः ॥ ६ ॥

RHETORICAL NOTE

N. B.—The following remarks are collected from current writings.

पादाग्रस्थितया—, Act 1, sl. 1.

"हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गमुदाहृतम्" इति लक्षणात् काव्यलिङ्गमलङ्कारः। क्षौमत्यादिपदैः अञ्जलिविक्षेपहेतोरुक्तत्वात्।

औत्सुक्येन कृत—, Act I, sl 2.

"स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम्" इति नवोढाक्रियावर्णनात् स्वभावोक्तिरलङ्कार।

सम्प्राप्तं मकर—, Act I, sl. 3.

श्लेषोऽलङ्कारः शब्दगतः अर्थगतश्च।

क्रोधेर्द्वैदृष्टि—, Act I, sl. 4.

अनुप्रासोऽलङ्कारः।

जितमुडु—, Act I, sl. 5.

उपमालङ्कारः समासगा।

श्रीहर्षो निपुणः—, Act I, sl. 6.

"उन्मुखीकरणं तत्र प्रशंसातः प्ररोचना" इति प्ररोचना।

द्वीपादन्यस्मात्—, Act I, sl. 7.

"अत्र हि समुद्रे वहित्रभङ्गमग्नोत्थितायाः रत्नावल्याः अनुकूलदैवलालितो वत्सराजगृहप्रवेशो यौगन्धरायणव्यापारमारभ्य रत्नावलीप्राप्तौ बीजम्"।

विश्रान्तविग्रह—, Act I, sl. 9.

श्लेषाश्रया उपमालङ्कारः।

राज्यं निर्जित—, Act I, sl. 10.

वाक्यार्थहेतुकं काव्यलिङ्गमलङ्कारः उत्प्रेक्षा च। "सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन यत्" इति लक्षणात्।

कीर्णैः पिष्टा—, Act I, sl. 11.

उत्प्रेक्षालङ्कारः।

धारायन्त्रविमुक्त—, Act I, sl. 12.

असम्बन्धे सम्बन्धाख्यानरूपा अतिशयोक्तिरलङ्कारः।

अस्मिन् प्रकीर्ण—, Act I, sl. 13.

श्लेषाश्रया उत्प्रेक्षालङ्कारः ।

स्रस्तः स्रग्दाम—, Act I, sl. 17.

उत्प्रेक्षालङ्कारः ।

उद्यद्विद्रुम—, Act I, sl. 18.

उत्प्रेक्षालङ्कारः ।

मूले गण्डूष—, Act I, sl. 19.

उत्प्रेक्षालङ्कारः ।

कुसुमसुकुमार—, Act I, sl. 20.

श्लेषाश्रया उत्प्रेक्षालङ्कारः

प्रत्यग्रमज्जन—, Act I, sl. 21.

उपमालङ्कारः

स्पृष्टस्त्वया—, Act I, sl. 22.

उत्प्रेक्षालङ्कारः ।

अनङ्गोऽयम्—, Act I, sl. 23.

उत्प्रेक्षालङ्कारः ।

अस्तापास्त—, Act I sl. 24.

श्लेषाश्रया उपमालङ्कारः । "चन्द्रतुल्यवत्सराजगुणवर्णनया सागरिकायाः समागमश्रित्यनुरागबीजानुगुण्येनैव विलोभनात् विलोभनम्" ।

उदयतटा—, Act I, sl. 25.

उपमालङ्कारः ।

देवि त्वन्मुख—, Act I, sl. 26.

उत्प्रेक्षालङ्कारः ।

कण्ठे कृत्वावशेषं—, Act II, sl. 28.

स्वभावोक्तिरलङ्कारः ।

नष्टं वर्षवरैः—, Act II, sl. 29.

स्वभावोक्तिरलङ्कारः ।

उद्दामोत्कलिकाम्—, Act II, sl. 30.

श्लेषाश्रया उत्प्रेक्षालङ्कारः ।

लीलावधूत—, Act II, sl. 33.

श्लेषाश्रया उपमालङ्कारः।

विधायापूर्वं—, Act II, sl. 34.

उत्प्रेक्षालङ्कारः।

कृष्णादूरुयुगं—, Act II, sl. 35.

उत्प्रेक्षालङ्कारः।

भाति पतितो—, Act II, sl. 36.

उत्प्रेक्षालङ्कारः।

इमः पृथुतरोन्नताः—, Act II, sl. 40.

उत्प्रेक्षालङ्कारः।

ग्रैवेया—, Act II, sl. 42

प्रकृतापह्नवादपह्नुतिरलङ्कारः।

प्राप्ता कथमपि—, Act II, sl. 43.

श्लेषाश्रया उपमालङ्कारः।

क्रिया सर्वस्यासो—, Act III, sl. 49.

स्वभावोक्तिरलङ्कारः।

अध्वानं नैकचक्रः—, Act III, sl. 50.

उत्प्रेक्षालङ्कारः।

यातोऽस्मि पद्म—, Act III, sl. 51.

श्लेषाश्रया समासोक्तिरुत्प्रेक्षा च।

पुरः पूर्वामेव—, Act III, sl. 52.

स्वभावोक्तिरलङ्कारः।

तीव्रः स्मर—, Act III, sl. 55.

तीव्रतापतारूपस्य सामान्यधर्मस्य वाक्यद्वये स्थितत्वात् प्रतिवस्तूपमालङ्कारः। "प्रतिवस्तूपमा तु सा। सामान्यस्य द्विरेकस्य यत्र वाक्यद्वये स्थितिः॥" इति लक्षणात्।

शीतांशुर्मुखम्—, Act III, sl. 56.

अपह्नुतिरुपमा च।

आरक्तग्रीव—, Act III, sl. 57.

श्लेषाश्रया उत्प्रेक्षालङ्कारः।

किं पद्मस्य—, Act III, sl. 58.

प्रतीपालङ्कारः "आक्षेप उपमानस्य प्रतीपम्" इति लक्षणात्।

आताम्रताम्—, Act III, sl. 59.

रूपकेण रूपकान्तरकल्पनात् परम्परितरूपकम्।

समारूढ़प्रीतिः—, Act III, sl. 60.

सामान्येन विशेषसमर्थनरूपः अर्थान्तरन्यासः।

मम कण्ठ—, Act III, sl. 61.

असङ्गतिरलङ्कारः। "कार्य्यकारणयोर्भिन्नदेशत्वे स्यादसङ्गतिः" इति लक्षणात्।

सव्याजैः शपथैः—, Act IV, sl. 65.

उत्प्रेक्षालङ्कारः।

अम्भोजगर्भ—, Act IV, sl. 66.

उत्प्रेक्षालङ्कारः।

कण्ठाश्लेषम्—, Act IV, sl. 68.

उपमालङ्कारः।

योक्तुं निर्गत्य—, Act IV, sl. 69.

उत्प्रेक्षालङ्कारः।

अस्तव्यस्त—, Act IV, sl. 70.

अनुप्रासोऽलङ्कारः।

आक्षिप्तो जय—, Act IV, sl. 76.

उपमालङ्कारः।

हर्म्याणां हेम—, Act IV, sl. 78.

उत्प्रेक्षालङ्कारः।

दैवोद्दाम—, Act IV, sl. 79.

उत्प्रेक्षालङ्कारः।

विरम विरम—, Act IV, sl. 80.

व्यतिरेकालङ्कारः। "उपमानाद् यदन्यस्य व्यतिरेकः स एव सः" इति लक्षणात्।

रत्नावली



प्रथमोऽङ्कः

---

1. पादाग्रस्थितया मुहुः स्तनभरेणानीतया नम्रतां
शम्भोः सस्पृहलोचनत्रयपथं यान्त्या तदाराधने।
ह्रीमत्या शिरसीहितः सपुलकस्वेदोद्गमोत्कम्पया
विश्लिष्यन् कुसुमाञ्जलिर्गिरिजया क्षिप्तोऽन्तरे पातु वः ॥१॥

May the handful of flowers, thrown up by Girija aimed at the head (of Sambhu), but scattered midway, guard you—by Girija standing again and again on tip-toe ; but brought back to a stoop by the weight of her breasts at his worship, thus coming in the way of the wistful glance of his three eyes, so having tremor, perspiration and horripilation and overcome with shame.

Beng. শিবের আরাধনায় পার্বতী তাঁহার উঁচু মাথায় পুষ্পাঞ্জলি দেওয়ার জন্য পায়ের আঙুলে ভর দিয়া স্বয়ং ও উঁচু হইলেন কিন্তু স্তনের ভরে আবার নীচু হইয়া পড়িলেন। বার বার এইরূপ করাতে শম্ভুর মনোযোগ আকৃষ্ট হইল, তাঁহার তিন চক্ষুই সস্পৃহ হইল। দেবী লজ্জিত হইলেন, দেহে রোমাঞ্চ, ঘর্ম ও কম্প দেখা দিল। তাড়াতাড়ি মস্তক লক্ষ্য করিয়া পুষ্পাঞ্জলি ছুঁড়িলেন বটে কিন্তু উহা ততদূর উঠিল না, মাঝেই ছড়াইয়া পড়িল। এই অঞ্জলি আপনাদিগকে রক্ষা করুক।

पादेति। अन्वयः—तदाराधने मुहुः पादाग्रस्थितया स्तनभरेण नम्रतामानीतया शम्भोः सस्पृहलोचनत्रयपथं यान्त्या सपुलकस्वेदोद्गमोत्कम्पया ह्रीमत्या गिरिजया क्षिप्तः,

speak against such attempts, and for the following reasons. The drama is in *four* acts. With a verse to each act the benedictories ought to be *four* in *number*. But Prof. Ghate of Bombay says that the three manuscripts in the Elphinstone College all have three verses only and the same three. The Asiatic Society's manuscript which we have marked N and the edition by Bohtlingk and Garbe give *four* verses and the same four. Society's manuscript B and the editions of Tarka-vachaspati, Nyayapanchanana and the Nirnayasagara Press have five verses and the same five. Prof. Ghate's three manuscripts really count as two only, as he pronounces one of them to be a mere transcript of one other. Judging therefore by the number of supporters the benedictory verses are *five* altogether. Hencc the theory that they correspond to the number of acts in the drama collapses. The first verse occurs in all manuscripts and printed editions, hence may be safely taken as genuine. Also see under the verses following.

2. अपि च—

औत्सुक्येन कृतत्वरा सहभुवा व्यावर्तमाना ह्रिया
तैस्तैर्बन्धुवधूजनस्य वचनैर्नीताभिमुख्यं पुनः ।
दृष्ट्वाग्रे वरमात्तसाध्वसरसा गौरी नवे सङ्गमे
संरोहत्पुलका हरेण हसता श्लिष्टा शिवायास्तु वः ॥ २ ॥

Moreover,—May Gauri, embraced by Hara laughing at the first meeting, be for your good—Gauri with haste made through eagerness but turning back through in-born bashfulness and made to face again with the usual persuasions of related females—Gauri with horripilation ensuing and the sentiment of fright entertained on seeing the bridegroom before her.

Beng. আরও শুনুন—হরের সহিত প্রথম সাক্ষাতে গৌরী প্রথমে তাড়াতাড়ি অগ্রসর হইলেন, তখনই লজ্জায় ফিরিয়া আসিলেন। সম্পর্কিত স্ত্রীলোকেরা নানা কথায় বুঝাইয়া তাঁহাকে আবার ফিরাইয়া আনিল। তারপর সম্মুখে বরকে দেখিলেন, দেহে অনুরাগের রোমাঞ্চ দেখা দিতে লাগিল, অথচ ভয়ের ভাব মনে আসিল। দেখিয়া হর হাসিয়া তাঁহাকে আলিঙ্গন করিলেন। এবংবিধ গৌরী আপনাদের মঙ্গল করুন।

औत्सुक्येनेति। अन्वयः—नवे सङ्गमे औत्सुक्येन कृतत्वरा सहभुवा ह्रिया व्यावर्त्तमाना बन्धुवधूजनस्य तैस्तैः वचनैः पुनराभिमुख्यं नीता अग्रे वरं दृष्ट्वा संरोहत्-पुलका आत्तसाध्वसरसा हसता हरेण श्लिष्टा गौरी वः शिवाय भवतु। व्याख्या—विवाहात् परं 'नवे सङ्गमे' प्रथमसमागमे 'औत्सुक्येन' आग्रहातिशयेन 'कृतत्वरा' द्रुतं चलिता किन्तु 'सहभुवा ह्रिया' सहजया लज्जया उत्तमस्त्रीसुलभेन त्रपाधिक्येन इत्यर्थः 'व्यावर्त्तमाना' पराङ्मुखीभवन्ती ततो 'बन्धुवधूनां' स्वजनस्त्रीणां 'जनस्य' समूहस्य 'तैस्तैः' समयोचितैः प्रसिद्धैः 'वचनैः' प्ररोचनावाक्यैः 'पुनः' भूयोऽपि 'आभिमुख्यं नीता' प्रवणीकृता अतएव उपसर्पन्ती ततश्च 'अग्रे' पुरः 'वरं दृष्ट्वा' परिणेतारं देवं शिवमालक्ष्य भावोदयात् 'संरोहन्' आविर्भवन् 'पुलकः' रोमाञ्चः यस्याः तथाविधा अथ च 'आत्तः' गृहीतः 'साध्वसरसः' भयभावः यया तथाविधा अतएव अङ्को सकामाऽपि सभया इति 'हसता हरेण श्लिष्टा' आलिङ्गिता 'गौरी वः शिवाय अस्तु' मङ्गलार्थं भवताम्। शार्दूलविक्रीडितं वृत्तम्।

CHAROHA

1. औत्सुक्येन &c.—This describes the first meeting of the pair. Parvati started all right but stopped short half-way through bashfulness. सह भवतीति सह+भू+क्विप् कर्त्तरि सहभूः in-born, natural. औत्सुक्येन and ह्रिया have हेतु तृतीया।

2. तैः—तद् here refers to customary words of encouragement. प्रसिद्धार्थत्वात् यच्छब्दोपादानं नापेक्षते। The duplication implies वीप्सा, totality, *i. e.*, *all* the usual words of persuasion were uttered. करणे तृतीया।

3. बन्धु &c.—बन्धु kinsman. वधू woman. बान्धवा जनाः। तासां

जन: समूह:। Related females. Or बन्धु friend. बधूरूपो जन: बधूजन:। बन्धु: बधूजन: intimate girls.

4. आत्त &c.—आ+दा+क्त कर्मणि आत्त। "अच उपसर्गात् त:" इति त:। साध्वस is भय। रस is *sentiment*. साध्वसरूपो रस: साध्वसरस: the sentiment of fear. She felt nervous. "भीतिर्भी: साध्वसं भयम्" इत्यमर:।

5. संदीपन् &c.—This shows that the sentiment of love was also entertained. Hence she simultaneously entertained two conflicting sentiments—fear and love.

6. हसता &c.—The display of conflicting sentiments amused the Lord and he laughed and embraced her.

7. प्रियाय &c.—प्रियं कर्तुम् इति "क्रियार्थोपपदस्य च कर्मणि स्थानिन:" इति कर्मणि चतुर्थी। प्रियाय अस्तु=प्रियाय यतताम्, प्रियाय घटताम् &c.

8. *Remark*—See *Remark* under verse I. This verse is supposed to refer to the nervousness of Sagarika in presence of Udayana as described in Act II. The verse is found in all the manuscripts and printed editions, so seems to be genuine.

3. अपि च—

सम्प्राप्तं मकरध्वजेन मथनं त्वत्तो मदर्थं पुरा
तद्युक्तं बहुमार्गगां मम पुरो निर्लज्ज वोढुं तव।
तामित्याशुनयप्रभावकुटिलां हे कण्ठकण्ठग्रहं
मुग्धेत्याह रुषा यमद्रितनया वक्त्रीव पायात् स व: ॥ ३ ॥

Besides,—May He guard you whom the mountain's daughter, in wrath, addressed thus :—Formerly annihilation was suffered from you by the fish-bannered god (Cupid) on my account. So it is meet in you to carry (on your head), O shameless one, Ganga the wanderer-in-many-lands in my

presence. Stop your insistence, you dark-throated fellow; her, crooked by nature, do you go and pacify. *(Alternative)* May He too guard you whom Lakshmi, in wrath, addressed thus :—Formerly churning was suffered from you by the shark-bannered sea for my sake. So it is meet in you, O shameless one, to marry Sarasvati, the adopter-of-many-styles, before my very eyes. Leave the hold of my neck, O dark one; her, crooked of purpose, do you go and mollify.

Beng. আবার বলি—এককালে আমার জন্ম তুমি কন্দর্পকে মারিয়া ফেলিয়াছিলে ; আর এখন, এই গঙ্গা কত দিকে যায়, একে আমার চক্ষের উপর তুমি মাথায় করিয়াছ, এ ঠিকই বটে। তোমার লজ্জা নাই। ওহে নীলকণ্ঠ, অনুরোধ ছাড় ; যার ভাব কুটিল সেই গঙ্গারই যাইয়া তোষামোদ কর। পার্বতী রাগ করিয়া যাঁকে এই কথাগুলি বলিয়াছিলেন তিনি আপনাদিগকে রক্ষা করুন। *Or*—এককালে আমার জন্ম তুমি সমুদ্রের মন্থন করিয়াছিলে ; আর এখন, এই সরস্বতী কত দিকে যায়, একে আমার চক্ষের উপর তুমি বিবাহ করিলে, এ ঠিকই বটে। তোমার লজ্জা নাই। ওহে কৃষ্ণ আমার কাঁধ হইতে হাত সরাও ; যার ভাব কুটিল সেই সরস্বতীরই যাইয়া তোষামোদ কর। লক্ষ্মী রাগ করিয়া যাঁকে এই কথা গুলি বলিয়াছিলেন তিনি আপনাদিগকে রক্ষা করুন।

सन्मानमिति। अन्वयः—(अद्रितनयापक्षे) पुरा झषध्वजेन मदर्थे त्वत्तो मथनं सन्मानम्। तत् हे निर्लज्ज मम पुरो बहुमार्गगां वोढुं तव युक्तम्। हे कृष्णकण्ठ यत्नं मुञ्च, स्वभावकुटिलां तामेव अनुनय—इति यमद्रितनया रुषा आह स वः पायात्। (लक्ष्मीपक्षे) पुरा......युक्तम्।" हे कृष्ण कण्ठग्रहं मुञ्च भावकुटिलां तामेव अनुनयस्व—इति यं लक्ष्मीः रुषा आह स च वः पायात्। व्याख्या—हिमशुभ्रां गङ्गां शिरसि कृत्वा स्वयं प्रत्यासत्ते हरे सपत्नीदोषात् कुपितया देव्या अनुनयपरं भर्त्तारमभिलक्ष्य यदुक्तं तदवतारयति—'पुरा' पूर्वं तपश्चरणकाले 'मकरध्वजेन' कामेन 'मदर्थे' मद्विषये 'त्वत्तः' तवसकाशात् 'मथनं सन्मानं' अनुभूतम् पीडाविशेष इति भावः। 'तत्' तस्मात् हे 'निर्लज्ज' हर 'मम पुरः' मत्समक्षं चक्षुष्यागोचरमपि 'बहुभिर्मार्गैः' वर्त्मभिः 'गच्छति' धावति नदीरूपत्वात् या तां सततचौर्यमभिधां गङ्गां 'वोढुं'

धारयितुं 'तव युक्तम्' उचितम् इत्युपहास: अयुक्तमेव इत्यर्थ:। तथा कामं दग्ध्वा जितेन्द्रियतां प्रख्याप्य अद्य उपपत्नीं बिभर्षि करोषि अहो निर्लज्जता ते। हे 'शश-कण्ठ' नीलकण्ठ 'अहं मुञ्च' अयि अनुनयं त्यज। 'स्वभावेन' प्रकृत्या कुलटाप्रकृत्या 'कुटिलाम्' असरलाम् अपि च नदीप्रकृत्या 'कुटिला' वक्रां 'तामिव' गङ्गामिव 'अनुनय' मधुरया गिरा आवर्जय। 'इति' एतत् 'यं' देवं हरम् 'अद्रितनया' गिरिजा 'रुषा आह' कोपेनोक्तवती [आहेत्यव्ययमुक्तार्थे] 'स:' देवो हर: 'व: पायात्' रक्षतु। पक्षे—परिणीतायां सरस्वत्यां भगवन्तं नारायणमुद्दिश्य कुपिता देवी लक्ष्मीर्यदुक्तवती तदवलम्ब्याह—'पुरा' कल्पादौ 'मकरध्वजेन' समुद्रेण 'मदर्थं' मां लब्धुकामात् 'त्वत्त:' तव सकाशात् त्वत्कर्तृकात् मन्दरधारणाद्धेतो: 'मथनं सम्प्राप्तं' मन्थनमनुभूतम्। मन्थनं नाभविष्यत् त्वञ्चेन्मन्दरं नाधारयिष्य: इति त्वत्त एव मन्थनम्। 'तत्' तस्मात् हे 'निर्लज्ज मम पुर: बहुभिर्मार्गै:' रीतिभि: गौडीयावैदर्भीप्रभृतिभि: 'गच्छति' लोके प्रचरति या तां सरस्वतीमिमां 'वोढुं' परिणेतुं 'तव युक्तं' न युक्तमित्यर्थ:। हे 'शश' विष्णो 'कण्ठग्रहं' कण्ठालिङ्गनं 'मुञ्च' त्यज 'स्वेन भावेन' अभिप्रायेण 'कुटिलां' वक्रां दुरवबोधामित्यर्थ: 'तामेव अनुनय'। यद्वा—'भावेन कुटिलां तामिव अनुनयस्व' श्लेषादिभिर्भिन्नार्थप्रतीतिकरीं सरस्वतीं सम्यक् शीलय अन्यथा भावप्रतिपत्तिर्न स्यात् इति भाव:। 'इति यं' भगवन्तं 'लक्ष्मी: आह स च' सोऽपि देव: 'व: पायात्'। यथा हरस्तथा हरिरपि तारक इति फलितम्।

CHARCHA

1. मकर &c.—मकर fish. ध्वज banner. मकर: ध्वज: यस्य, Cupid. Also मकर a kind of sea-alligator, shark. स ध्वज: यस्य, sea. "कन्दर्पो मीनकेतन:" इत्यमर:।

2. मथनम्—मथ भ्वादि + ल्युट् भावे। The allusion is to the burning of Cupid and also to the churning of the ocean. The root primarily means to agitate, shake, convulse &c. मथे विलोडने। 'To churn' is included in the primary meaning, but 'to kill' is only secondary. The root drops ए (एदित्) not इ, hence does not give मन्थन।

3. त्वत्तः—युष्मद् + ङसि (पञ्चमी) + तसिल् स्वार्थे । Siva was *directly* responsible for the destruction of Kama and विष्णु indirectly for the churning of the ocean.

4. मदर्थे—अर्थ is विषय for काम and प्रयोजन for समुद्र । "अर्थः प्रकारे विषये वित्तकारणवस्तुषु । अभिधेये च शब्दानां इत्तौ चापि प्रयोजने ॥" इति विश्वः । अधिकरणे सप्तमी ।

5. वोढुम्—वह means to carry, also to marry. This is the reading of As. B. which writes वोढुमेव substituting म for अनुस्वार । As. N, Boht. and G. as well as Ghate omit the verse altogether. All else read वोढुरेव with षष्ठी in वोढुः and explain 'बहुमार्गगां वोढुरेव तत्' मकरध्वजमथनं 'युक्तम्' । This is indeed the only available interpretation of the passage with the reading वोढुरेव । It points out the inconsistency of मकरध्वजमथन with बहुमार्गगावहन, judges the *past* मकरध्वजमथन by the *present* बहुमार्गगावहन । But this reverses the natural order of things. The *antecedents* of an individual furnish us with a standard *with which to compare his subsequent acts* and see if these latter are in keeping with the expectations raised about him by the former. The purity of morals disclosed by मकरध्वजमथन ought to be the standard to go by and to condemn बहुमार्गगावहन as अयुक्त in comparison with it. This objection is fatal to this reading. There is another objection also. The द्वितीया in बहुमार्गगाम् in connection with the कृत् in वोढुः will take a lot of defence. Nyayapanchanana proposes to attach तृन् and apparently escapes the difficulty. But तृन् implies usually ताच्छील्य, ताधर्म्य and तत्साधुकारिता । ताच्छील्य (habit) is out of the question on the *first* occasion when Siva comes carrying the river on his head ; and it is absurd when applied to Vishnu marrying Sarasvati. ताधर्म्य (duty) is equally out of place here. साधुकारिता is the only sense that requires scrutiny. Now, the साधुकारिता of a क्रिया lies in the *thoroughness* of its execution. Here the thoroughness requires the वहनक्रिया to be done in

defiance of public opinion. This is already expressed by the epithet निर्लज्ज ; hence the वम् is not available.

6. अनुनय &c.—अनुनय स्वभावकुटिलाम् इति, अनुनयस्य भावकुटिलाम् इति वा छेदः। See व्याख्या।

7. कण्ठ &c.—कण्ठकाण्ड यहम् इति, कण्ठ काण्डयहम् इति वा छेदः। See व्याख्या।

8. पायात्—"आशिषि लिङ्लोटौ" इति लिङ्।

9. *Remark.*—Of our two manuscripts As. B gives this verse, but As. N omits it. Among printed editions Bohtlingk and Garbe, as well as Ghate, omit it. The rest, including Tarkavachaspati, Nyayapanchanana, Nirnayasagara &c. all have it. The श्लेष of the verse is quite in keeping with the style of the poem. I am inclined to take the verse as genuine. Those who admit the authenticity of the verse may see in it a reference to the incidents of Act III where Vasavadatta upbraids the king in the matter of Sagarika.

4. अपि च—

क्रोधेद्धैर्दृष्टिपातैस्त्रिभिरुपशमिता वह्नयोऽमी त्रयोऽपि
त्रासार्त्ता ऋत्विजोऽधश्चपलगणहृतोष्णीषपट्टाः पतन्ति ।
दक्षः स्तौत्यस्य पत्नी विलपति करुणं विद्रुतञ्चापि देवैः
शंसन्नित्यात्तहासो मखमथनविधौ पातु देव्यै शिवो वः ॥४॥

Also—May Siva guard you speaking thus to Gauri with a hearty laugh in the matter of the nullification of the sacrifice ;—Those three fires are all quenched by the encounter of the three eyes glaring in wrath ; the priests, with the cloth of their turban snatched off by my attendants rushing in, drop down overcome by fear ; Daksha supplicates (for mercy) ; his wife weeps piteously ; and the gods too have scampered off.

Beng. আরও শুনুন—ক্রোধে তিন চক্ষু জ্বলিতে লাগিল ; তাহাদের দর্শনে যজ্ঞের

তিন আগুনই নিবিয়া গেল। গণেরা ছুটিয়া গিয়া ঋত্বিগ্‌গণের পাগড়ী কাড়িয়া লইল, তাহারা ভয়ে জড়সড় হইয়া আসন হইতে নীচে পড়িয়া গেল। দক্ষ স্তব স্তুতি করিতে লাগিল। তাহার স্ত্রী করুণস্বরে কাঁদিতে লাগিল। দেবতারা পলাইয়া গেল। দেবীর কাছে দক্ষযজ্ঞ নাশের কথা এই ভাবে বলিতে বলিতে শিব অট্টহাস হাসিয়া ফেলিলেন। সেই শিব আপনাদের মঙ্গল করুন।

क्रोधेद्धैरिति। अन्वयः—त्रयोऽपि अमी वह्नयः क्रोधेद्धैः त्रिभिर्दृष्टिपातैः उपशमिताः। चपलगणहृतोष्णीषपट्टाः त्रासार्त्ताः ऋत्विजः अधः पतन्ति। दक्षः स्तौति। अस्य पत्नी करुणं विलपति। अपि च देवैः विद्रुतम्। इति शैल्यै मखमथनविधौ शंसन् अट्टहासः शिवः वः पातु। व्याख्या—दक्षाध्वरे उपरते त्वयि दक्षार्थं समुपागते च मयि 'त्रयोऽपि अमी' प्रसिद्धाः गार्हपत्यादयो 'वह्नयः क्रोधेन' कोपेन 'इद्धैः' प्रदीप्तैः 'त्रिभिः दृष्टिपातैः' तिसृणां दृष्टीनां पातैरित्यर्थः 'उपशमिताः' निर्वापिताः। 'चपलैः' द्रुतमभियातैः 'गणैः' प्रमथैः 'हृताः' आच्छिद्य गृहीताः 'उष्णीषपट्टाः' शिरोवेष्टनवसनानि येषां तथाविधाः अतएव 'त्रासार्त्ताः' भयाकुलाः 'ऋत्विजः' याजकाः 'अधःपतन्ति' पीठात् च्युता भवन्ति। 'दक्षः' प्रसीद प्रभो इति 'स्तौति'। 'अस्य' दक्षस्य 'पत्नी करुणं' दीनं यथा तथा 'विलपति' क्रोशति। 'अपि च' किञ्च 'देवैः' आमन्त्रितैः अमरैः 'विद्रुतं' पलायितम्। 'इति' अनेन प्रकारेण 'शैल्यै' गिरिजायै 'मखस्य' क्रतोः 'मथनविधौ' ध्वंसकर्मणि विषये तदधिकृत्य इत्यर्थः 'शंसन्' कथयन् तद्विधिं वर्णयन् 'अट्टः' उच्चः 'हासः' यस्य तथाविधः वर्णनेनैव सञ्जाताट्टहासः [इति भावः] 'शिवः वः पातु' रक्षतु। स्रग्धरावृत्तम्—"म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्त्तितेयम्" इति लक्षणात्॥

CHARCHA

1. क्रोधेद्धैः &c.—क्रोधेन इद्धाः। तैः। The Fire-god was frightened at the angry look of the Lord and forthwith ceased to burn.

2. ऋत्विजः &c.—ऋतौ काले यजन्ति इति ऋतु+यज+क्विन् कर्त्तरि निपातनात् ऋत्विजः। They had possibly *high* seats allotted to them ; hence अधः पतन्ति। "उष्णीषः शिरोवेष्टकिरीटयोः" इत्यमरः।

3. साध्वसम्—Some read कृपणम् which is best taken to qualify विद्रुतम्, thus—देवैः कृपणं विद्रुतम् the gods have fled ignominiously.

4. अट्टहासः—अट्ट is *excessive* अतिशयित । "अट्टावतिशयक्षौमौ" । The narration brought back recollection and along with it came the loud laugh that he uttered while actually engaged in dispersing the sacrificial assembly. As. N. reads आत्त for अट्ट । Explain आत्तः गृहीतः हासः अनेन, *i. e.*, at this stage of the narration he burst forth laughing.

5. मख &c.—The allusion is to the renunciation of her body by Siva's former spouse सती। दक्ष was Sati's father. He commenced a sacrifice on a grand scale at which all the gods were invited except his son-in-law Siva of whom he entertained a very poor opinion. Sati went there uninvited but on hearing her father speak tauntingly to his guests about his son-in-law, she in disgust, then and there, sat in Yoga and renounced her body which was begotten by Daksha. On hearing the terrible news Siva was beside himself with anger and repairing to the place of sacrifice he dispersed the crowd and direly avenged the death of his devoted partner.

6. देवे—"कर्मणा यमभिप्रैति स सम्प्रदानम्" इति चतुर्थी the कर्म being इति which refers to the whole narrative.

7. *Remark*—This verse appears in all and is undoubtedly authentic. This may be taken to refer to the incidents of Act IV where a terrible fire is described as quenched in a moment.

5. किञ्च—

जितमुडुपतिना नमः सुरेभ्यो
द्विजवृषभा निरुपद्रवा भवन्तु ।
भवतु च पृथिवी समृद्धसस्या
प्रतपतु चन्द्रवपुर्नरेन्द्रचन्द्रः ॥ ५ ॥

Again—Salutation to the gods, the lord of the stars has asserted himself. May the leading Brahmanas be freed of molestation. May the earth be of bounteous crops. May the foremost of kings (Sriharsha) shine in a body like that of the moon.

Beng. এদিকে—চন্দ্রের জয় হইয়াছে, দেবতাদিগকে নমস্কার। প্রধান প্রধান ব্রাহ্মণগণের উপদ্রব দূর হউক। পৃথিবী শস্যে পূর্ণ হউক। রাজশ্রেষ্ঠ শ্রীহর্ষ মনোহর মূর্ত্তিতে প্রতাপ বিতরণ করিতে থাকুন।

जितमिति—'उडुपतिना' तारकाधिपेन चन्द्रेण लक्षणया चन्द्रवंशीयेन राज्ञा श्रीहर्षेण 'जितं' विजयिना जातम्। सुराणां प्रसादादेवायं विजयः तत् 'सुरेभ्यो नमः' प्रणतिरस्तु। सम्प्रति अस्मिं विजये 'द्विजवृषभाः' विप्रमुख्याः 'निरुपद्रवाः' उपद्रव-विमुक्ताः 'भवन्तु' ब्राह्मणपुङ्गवानां यत् एतावन्तं कालं भयमासीत् तदद्य अपयातु। 'पृथिवी च समृद्धं' सुसम्पन्नं 'शस्यं' व्रीह्यादिकं यस्याः तादृशी प्रकामप्रसवा 'भवतु'। 'नरेन्द्रचन्द्रः' राजसिंहः श्रीहर्षस्य 'चन्द्रस्य वपुरिव वपुः' शरीरं यस्य तथाविधः सन् 'प्रतपतु' प्रतापं वितरतु जगदुद्भासयतु। इयद्दिनं सूर्य्यस्येव दुःसहा अस्य करा आसन्, इतः प्रभृति चन्द्रस्येवास्य भासो भवन्तु इत्यर्थः। पुष्पिताग्रावृत्तम्—"अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा" इति लक्षणात्।

CHARCHA

1. उडुपतिना—उडु is नक्षत्र stars. उडूनां पतिः the lord of the stars, *i. e.*, the moon. तेन। "उडु नक्षत्रनीरयोः"। This is irrelevant here and meaningless. To give it a sense we apply लक्षणा and suppose it to stand for the representative of the moon on earth, *i. e.*, चन्द्रवंशीयो राजा, in other words, श्रीहर्ष himself.

2. द्विजवृषभाः—द्विजा ऋषभा इव इति द्विजर्षभाः। "उपमितं व्याघ्रादिभिः सामान्याप्रयोगे" इति समासः। This is another way of saying that ऋषभ means ऋषभ इव and is a विशेषण of द्विज। The वाक्य above is equivalent to द्विजाश्च ते ऋषभाश्च। Yet we do not get ऋषभद्विजाः, because "पूर्वनिपातनियमार्थं सूत्रम्", the object of the rule "उपमितं—" is to cause the परनिपात of the विशेषण।

3. निरुपद्रवाः—उप + द्रु + अप् भावे उपद्रव oppression. निरस्ताः उपद्रवाः एषाम्। This implies *previous existence* and *present cessation* of oppression. See *Introduction*.

4. प्रतपतु—तप् is intransitive here. Comp. "सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथं तमिस्रा"।

5. चन्द्रवपुः—चन्द्रवपुरिव वपुरस्य। "सप्तम्युपमानपूर्वस्योत्तरपदलोपश्च वक्तव्यः" इति समासः। This is not an ordinary विशेषण of नरेन्द्रचन्द्रः। See next note. Construe चन्द्रवपुः सन् नरेन्द्रचन्द्रः प्रतपतु which means नरेन्द्रचन्द्र is *not* चन्द्रवपुः now, has not been such so long; *let him become* चन्द्रवपुः and light up the world.

6. नरेन्द्रचन्द्रः—"उपमितम्—" इति समासः as in विजयप्रभाः। Comparison is implied between नरेन्द्र and चन्द्र। Hence if we say नरेन्द्रचन्द्रः is चन्द्रवपुः making चन्द्रवपुः a विशेषण of नरेन्द्रचन्द्र it becomes difficult to avoid a tautology. Hence चन्द्रवपुः is to be taken as part of the आशिस्। The construction is then चन्द्रवपुः सन् प्रतपतु। Thus there is no mention of सामान्यधर्म in the verse and there is no bar to the उपमितसमास। A धर्म is सामान्य only when it is सिद्ध not if it is साध्य।

7. *Remark*—Ghate omits this verse but the rest *all* have it. Its authenticity can not therefore be questioned. There is no motive for interpolation here. To those who see reference to the four acts in the preceding verses, we may say that this verse takes the place of भरतवाक्य। For an estimate of the importance of the verse see *Introduction*.

6. (नान्द्यन्ते) सूत्रधारः—अलमतिविस्तरेण। अद्याहं वसन्तोत्सवे सबहुमानमाहूय नानादिग्देशादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः, यथा—अस्मत्स्वामिना श्रीहर्षदेवेन अपूर्ववस्तुरचनालङ्कृता रत्नावली नाम नाटिका कृता, सा च अस्माभिः श्रोत्रपरम्परया श्रुता न तु

प्रयोगतो दृष्टा। तत् तस्यैव राज्ञः सकलजनहृदयाह्लादिनो बहुमानात् अस्मासु च अनुग्रहबुद्ध्या यथावत्प्रयोगेण त्वया नाटयितव्या—इति। तत् यावदिदानीं नेपथ्यरचनां कृत्वा यथाभिलषितं सम्पादयामि। (परिक्रम्य अवलोक्य च) अये आवर्जितानि सकलसामाजिकानां मनांसि इति मे निश्चयः। यतः—

(*After the Nandi*) *Stage-Manager*—Away with much talk. To-day, in connection with the spring-festival, summoned with great regard by the bôdy of kings dependent upon the lotus-feet of king Sriharshadeva, assembled here from different parts of the quarters, I have been requested thus:—It has been learnt by us from hearsay that a drama, Ratnavali by name, graced by the creation of new matter, has been composed by our master Sriharshadeva, but it has not been seen by us acted; so, out of respect for that very king who is the delighter of the heart of all people and from a sense of favour unto us also, be it staged by you with the acting duly performed. Well then after having arranged my toilet I will do as desired. (*Going round and observing*) Ha! I am sure the mind of the whole audience has become favourably inclined. For—

Beng. (নান্দীর পর) সূত্রধার—বেশী বলিবার দরকার নাই। রাজা শ্রীহর্ষদেবের পাদপদ্মে আশ্রিত অনেক রাজা নানা দিগ্দেশ হইতে আসিয়াছেন; তাঁহারা অতি আদরে অদ্য আমাকে বসন্তোৎসব উপলক্ষে ডাকিয়া এই বলিলেন—"আমাদের প্রভু শ্রীহর্ষদেব নূতন ঘটনা দিয়া সাজাইয়া রত্নাবলী নামে একখানি নাটিকা করিয়াছেন, তার কথা আমরা এর তার কাণে শুনি মাত্র কখনও অভিনয় দেখি নাই। অতএব সকলের হৃদয়ের আনন্দবর্দ্ধন সেই রাজার সম্মানার্থে ও আমাদের প্রতি অনুগ্রহ প্রকাশের জন্য তুমি তাহার যথোচিত অভিনয় কর"। তবে এখন পোষাক পরিয়া

তাঁহাদের অভিলাষ পূর্ণ করি। (ঘুরিয়া ও দেখিয়া) আঃ! নিশ্চয়ই এ সভার সকলের মন ভিজিয়াছে। কারণ—

CHARCHA

1. नान्द्यन्ते &c.—नन्दनं नन्दः। स एव नान्दः, प्रज्ञादिः। स्त्रियां ङीपि नान्दी benediction, rejoicing &c. "नन्दन्ति देवता यस्मात्तस्मान्नान्दीति कीर्तिता"। सूत्र is कथावस्तु the *thread* of the narrative. सूत्रं धारयतीति सूत्र+धारि+अण् कर्त्तरि सूत्रधार chief actor, stage-manager. "नाटकीयं कथासूत्रं प्रथमं येन सूच्यते। रङ्गभूमिं समाक्रम्य सूत्रधारः स उच्यते॥" 'नान्द्याः' पूर्वोक्तायाः पवञ्चीकोरूपायाः 'अन्ते' अवसाने आदौ नान्दीं पठित्वा सूत्रधार आह। इत्यर्थः। "सूत्रधारः पठेन्नान्दीं मध्यमं स्वरमाश्रितः"। The stage-direction has to be completed in all such cases by supplying आह, कथयति &c. as the क्रिया।

2. अतिविस्तरेण—वि+स्तृ+अप् भावे विस्तरः details, prolixity &c. अतिशयितो विस्तरः। तेन। When meaning width, expanse &c. the affix is घञ् giving विस्तारः। With अप् कर्मणि विष्टरः Kusa grass.

3. वसन्तोत्सवे—वसन्तस्य उत्सवः। तस्मिन्।

4. सबहुमानम्—बहुः मानः बहुमानः। तेन सह।

5. नानादिग्देशात्—देश is अंश part, as in एकदेश। दिशो देशः दिग्देशः। नाना दिग्देशः। तस्मात्।

6. श्रीहर्षदेवस्य—श्रीहर्ष is generally supposed here to refer to the celebrated हर्षवर्द्धन of Kanauj. For and against this see *Introduction.*

7. पाद &c.—उप+जीव means 'to live,' 'to make a living' &c. पादः पद्ममिव पादपद्मम्। तेन उपजीवति इति पादपद्म+उप+जीव+णिनि कर्त्तरि पादपद्मोपजीवि one making a living with the help of the lotus-feet, *i. e.*, a vassal.

8. अपूर्व &c.—न पूर्वम् अपूर्वम् new. अपूर्वं वस्तु। तस्य रचना invention of a new story. तया अलङ्कृता। This claim is unfounded (see *Introduction*).

9. रत्नावली—रत्नावली the heroine was the name of the princess of सिंहल। By transference of epithets the book written

on her is also called रत्नावली। Compare King Lear, Merchant of Venice, Coriolanus &c. Or, supposing the book to be an आख्यायिका, we may say रत्नावलीम् अधिकृत्य कृतो ग्रन्थः इति रत्नावली + अण्। The अण् then disappears by "लुबाख्यायिकाभ्यो बहुलम्" giving रत्नावली in the feminine by "लुपि युक्तवद्व्यक्तिवचने"।

10. नाटिका—A drama in four Acts, the characters being mainly females. "स्त्रीप्राया चतुरङ्किका... तत्र स्याद्नायको नृपः... नायिका नृपवंशजा"।

11. श्रोत्र &c.—परम्परा is a primitive word (अव्युत्पन्नप्रातिपदिक) meaning *succession*, *series*, &c. श्रोत्राणां परम्परा a succession of ears. तया, *i. e.*, from one ear to another in succession, at last reaching our ears.

12. प्रयोगतः—प्र + युज + घञ् भावे प्रयोगः application, exhibition, staging &c. तस्मात्।

13. सकलजन &c.—सकलो जनः। तस्य हृदयम्। तत् आह्लादयति इति णिनि कर्तरि।

14. अनुग्रहबुद्ध्या—अनुग्रह favour. तस्य बुद्धिः sense of favour unto us.

15. यथावत् &c.—यथा अर्हति इति यथा + वति यथावत् as is proper. अव्यय। यथावत् प्रयोगः। तेन।

16. नाटयितव्या—नट + णिच् + तव्य कर्मणि has to be acted.

17. नेपथ्य &c.—नेपथ्य is प्रसाधन, वेष *toilet*, *disguise* &c. तस्य रचना। "नेपथ्यं रङ्गभूमौ स्यान्नेपथ्यञ्च प्रसाधने" इति विश्वः।

18. आवर्जितानि—आ + वृज + णिच् + क्त कर्मणि drawn, attracted, inclined &c. प्रवणीकृतानि, अभिमुखीभूतानि &c. As. B, Tarkavachaspati, Nyayapanchanana &c. read आवर्जितानीव ; but As. N, Boht. &c., omit इव, and rightly too for इव with निश्चय following is an almost unintelligible combination.

19. समवाय &c.—अज means to go. समजन्ति अस्मिन् जनाः इति सम् + अज + घञ् अधिकरणे समाजः assembly. समाजं समवयन्ति इति समाज + ठक् सामाजिकाः; &c.

20. *Remark*—As. N has the stage-direction परिक्रम्यावलोक्य च after नाटयितव्या इति। I have omitted it because there is no

occasion for परिक्रमण here. After सम्पादयामि the stage-direction in As. N is परिषदमवलोक्य and in As. B विचिन्त्य परिषदमवलोक्य। Boht. and G. have परिक्रम्यावलोक्य च here. This seems more reasonable because नेपथ्यरचनां कृत्वा suggests a move and परिक्रमण becomes necessary. Again for यत:, As. B, Boht. and G, &c. read कृत: which is almost the same thing. यत: is the reading of As. N., Tarkavachaspati, Nyayapanchanana &c.

श्रीहर्षो निपुण: कवि: परिषदप्येषा गुणग्राहिणी
लोके हारि च वत्सराजचरितं नाट्ये च दक्षा वयम्।
वस्त्वेकैकमपीह वाञ्छितफलप्राप्ते: पदं किं पुन-
र्मद्भाग्योपचयादयं समुदित: सर्वो गुणानां गण:॥ ६॥

Sriharsha is a clever poet; this audience also is appreciative of merit; entrancing again are the adventures of Vatsaraja in the world; we too are skilful at staging. Each of these facts is, even singly, a source for the attainment of the desired result; what again is this full set of advantages come together through the growth of my luck?

Beng. শ্রীহর্ষ নিপুণ কবি, এই সভাও গুণের আদর জানেন, অথচ বৎসরাজের চরিত্র সংসারে অতি মনোহর, আবার আমিও অভিনয়ে সুপটু। এদের একটা হইলেই যা চাই তা পাই—সভ্যগণের আগ্রহ হয়। কিন্তু আমার ভাগ্য এতই বাড়িয়াছে যে আজ এই চারিটী গুণ একত্র উপস্থিত। এতে যে সভ্যেরা উৎসুক হইবেন তাও আবার বলিতে হইবে?

श्रीहर्ष इति। व्याख्या—'श्रीहर्ष:' एष नो राजा 'निपुण:' सुपटु: 'कवि:'। 'एषा परिषदपि' इयञ्च समिता सभा 'गुणग्राहिणी' गुणेषु आदरवती गुणविवेकिनी। 'वत्सराजस्य' कौशाम्बीशस्य उदयनस्य 'चरितञ्च' वृत्तमपि 'लोके' जगति 'हारि' हृदयरञ्जनम्। 'वयञ्च नाट्ये' प्रयोगे 'दक्षा:' कुशला:। 'इह' अस्मिन् वस्तुचतुष्टये 'एकम् एकम् अपि वस्तु' एतानि प्रत्येकम् कविता वा गुणग्राहिता वा हारिता वा

दधता वा 'वाञ्छितफलस्य' इष्टार्थस्य सामाजिकहृदयावर्जनरूपस्य 'प्राप्तेः पदं' स्थानम् इष्टार्थलाभहेतुरित्यर्थः। 'पुनः' पक्षान्तरे 'मम भाग्यस्य उपचयात्' समृद्धेः महान् हि मे भाग्योदयः इति हेतोः 'समुदितः' सम्भूय प्राप्तः युगपदागत इत्यर्थः 'अयं सर्वः' निखिलः परिपूर्ण इति यावत् 'गुणानाम्' इष्टलाभहेतुभूतानां धर्माणां 'गणः' समूहः समवायः 'किं' किंविधं तत् वद। एकमपि चेदिष्टदायि समितं सर्वमिष्टादपि बहुगुणं दास्यति। तन्मन्ये आवर्जितानि मनांसीति। शार्दूलविक्रीडितं वृत्तम्।

CHARCHA

1. परिषत्—परितः सीदन्ति जना अस्याम् इति परि+सद्+क्विप् अधिकरणे परिषत् assembly. "सदिरप्रतेः" इति षत्वम्।

2. गुण &c.—गुणान् साधु गृह्णाति इति गुण+ग्रह+णिनि साधुकारिणि कर्त्तरि+स्त्रियाम् ङीप् one that sees worth and appreciates it.

3. हारि—अवश्यं हरतीति हृ+णिनि आवश्यके कर्त्तरि that which perforce charms.

4. वत्स &c.—वत्स was the name of a country bordering on the Vindhya hills. वत्सानां राजा वत्सराजः। This refers to king उदयन। तस्य चरितम्।

5. वयम्—The reference may be to himself or to his troups. If to himself, say "अस्मदो द्वयोश्च" इति एकस्मिन् बहुवचनम्। "सविशेषणानां प्रतिषेधः" does not interfere because दक्षाः is a विधेय only.

6. एकैकम्—The double form एकम् एकम् implies वीप्सा। This is taken as a बहुव्रीहि compound by "एकं बहुव्रीहिवत्"। Hence the सुप् disappears and we get एकैकम्।

7. वाञ्छित &c.—वाञ्छितं फलम्। तस्य प्राप्तिः। तस्याः। पद is स्थान। "पदं व्यवसितत्राणस्थानलक्ष्माङ्घ्रिवस्तुषु" इत्यमरः।

8. पुनः—Implies पक्षान्तर, *i. e.*, भेद। "पुनरप्रथमे भेदे"। One only can give me what I want, what then (किं पुनः) all &c.

9. मद्भाग्य &c.—मम भाग्यम्। तस्य उपचयः। तस्मात्।

10. समुदितः—सम् together. The advantages have come all together (सम्)। This is because my luck has waxed strong (मद्भाग्योपचयात्)।

8. तत् यावत् गृहं गत्वा गृहिणीमाहूय सङ्गीतकमनुतिष्ठामि । (परिक्रम्य नेपथ्याभिमुखमवलोक्य च) इदमस्मदीयं गृहम् यावत् प्रविशामि । (प्रविश्य) आर्य्ये इतस्तावत् ।

So, let me go home and having summoned my wife commence music. (*Going round and looking at the tiring room*) This is my house, let me enter. (*Entering*) Noble Lady, this way, quick.

(प्रविश्य) नटी—अज्जउत्त इअम्हि । आणवेदु अज्जो को णिओओ अणुचिट्ठिअदुत्ति [आर्य्यपुत्र इयमस्मि । आज्ञापयतु आर्य्यः को नियोगः अनुष्ठीयतामिति] ।

(*Entering*) *Actress.*—Here I am, my husband. Let noble Sir command what order is to be executed.

सूत्र—आर्य्ये रत्नावलीदर्शनोत्सुकोऽयं राजलोकः, तत् गृह्यतां नेपथ्यम् ।

Manager—Noble lady, this body of princes is eager to witness the staging of the Ratnavali, so let your dress be donned.

Beng. তবে এখন গৃহে যাইয়া গৃহিণীকে ডাকিয়া সঙ্গীত আরম্ভ করি। (ঘুরিয়া নেপথ্যের দিকে চাহিয়া) এই আমার বাড়ী। ভিতরে যাই। (প্রবেশ করিয়া) আর্য্যে এদিকে এস। নটী—(প্রবেশ করিয়া) আর্য্যপুত্র, এই যে আমি। বলুন, কি করিতে হইবে। সূত্র—আর্য্যে, এই রাজারা রত্নাবলীর অভিনয় দেখিতে উৎসুক হইয়াছেন, পোষাক পর।

CHARCHA

1. सङ्गीतकम्—सम् + गै + क्त भावे सङ्गीतम् music. नृत्यगीतवाद्यत्रिकम् । कन् स्वार्थे ।

2. नेपथ्याभि &c.—Here नेपथ्य means the dressing-room रङ्गभूमि । "नेपथ्यं रङ्गभूमौ स्यात् पथ्यवत् प्रसाधने" इति मेदिनी ।

3. प्रविश्य—Here As. N adds नटी: । So also Boht. and G.

But this seems to serve no special purpose and is therefore omitted.

4. आर्ये—आर्या is the address to be adopted by the stage-manager towards his wife.

5. नटी—This is the wife of the सूत्रधार।

6. रत्नावली &c.—रत्नावली here by लक्षणा means the *staging* of the रत्नावली।

7. राजलोकः—लोक is जन which here means समूह। राज्ञां लोकः। We may also say लोक is भुवन then राजलोक means the world of kings, *i. e.*, the host of kings.

9. नटी—(निश्वस्य सावेगम्) अज्जउत्त णिच्चिन्तो दाणिं सि तुमं ता कीस ण णच्चसि ? मह उण मन्दभाआए एका ज्जेव्व दुहिदा सावि तुए कहिं वि देसन्तरे दिण्णा। कहं एव्वं दूरदेसट्ठिदेण भत्तुणा सह से पाणिग्गहणं भविस्सदित्ति इमाए चिन्ताए अप्पाणि मे ण प्पडिभादि ता किं उण णच्चिदव्वं ? [आर्यपुत्र निश्चिन्त इदानीमसि त्वं तत् कस्मान्न नृत्यसि ? मम पुनर्मन्दभागाया एका एव दुहिता सापि त्वया कस्मिन्नपि देशान्तरे दत्ता। कथमेवं दूरदेशस्थितेन भर्त्रा सह अस्याः पाणिग्रहणं भविष्यति इति अनया चिन्तया आत्मापि मे न प्रतिभाति तत् किं पुनर्नर्तितव्यम् ?]।

Actress—' Sighing—with feeling) Dear husband, you are indeed free from anxiety, why then should you not dance ? But of me, the hapless, there is but one daughter ; who again is betrothed by you in a strange land. Even my own self escapes cognition with the thought as to how her marriage can be with a bridegroom living in such a distant place ; how then to dance ?

Beng. নটী—(নিশ্বাস ফেলিয়া—দুঃখের সহিত) আর্য্যপুত্র আপনি নিশ্চিন্ত, তবে নাচিবেন না কেন ? কিন্তু আমি হতভাগিনী ; আমার একটী মাত্র কন্যা, তাকে আবার আপনি কোথায় এক দেশান্তরে, সম্প্রদান করিয়াছেন। এত দূরে বর, বিবাহ কিরূপে হয় এই ভাবিয়া আমি নিজেকেই ভুলিয়া যাইতেছি, কি আর নাচিব ?

CHARCHA

1. निश्चिन्तः &c.—You have no thought after domestic affairs.

2. मन्दभागाया:—भाग portion, lot. मन्दः भागः यस्याः &c.

3. दत्ता—Betrothed वाग्दत्ता, not married yet.

4. आत्मापि &c.—Such is my anxiety that I forget even my own self.

10. सूत्र—आर्य्ये दूरस्थेन इति अलमुद्वेगेन । पश्य—

द्वीपादन्यस्मादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात् ।
आनीय झटिति घटयति विधिरभिमतमभिमुखीभूतः ॥७॥

Man—Noble Lady, away with anxiety that it is to be with one at a distance. Behold—(Fate becoming favourable, it quickly presents the wished for having procured it even from a different island, even from the depths. (lit.—interior) of the sea, nay even from the end of the quarters.)

Beng. সূত্র—আর্য্যে, দূরদেশ বলিয়া ভাবিও না। দেখ বিধাতা প্রসন্ন হইলে দ্বীপান্তর হইতেও, সমুদ্রের গর্ভ হইতেও, দিঙ্মণ্ডলের অপর প্রান্ত হইতেও আনিয়া অভিলষিত বস্তু সত্বর সম্মুখে উপস্থিত করেন।

द्वीपादिति । व्याख्या—'विधिः' विधाता दैवमित्यर्थः 'अनभिमुखः' प्रतिकूलः 'अभिमुखः' सम्पद्यमानो 'भूतः' सन् अनुकूलः सन्नित्यर्थः 'अन्यस्मादपि द्वीपात्' द्वीपान्तरादपि 'जलनिधेः' सागरस्य 'मध्यादपि' अर्णवगर्भादपि 'दिशः अन्तादपि' दिगन्तराणां प्रान्तादप्यानीय 'अभिमतं' प्रार्थितं वस्तु 'झटिति' आशु 'घटयति' प्रतिपादयति । अत्र द्वौ अर्थः इति [illegible] । आर्य्या जातिः ।

CHARCHA

1. द्वीपात्—द्विर्गता आपः यस्मिन् इति द्वि+अप्+अ समासान्त=द्वि ईप by "द्व्यन्तरुपसर्गेभ्यः अप ईत्"=द्वीप।

2. घटयति—घट (भ्वादि)+णिच्+लट् ति। The root is मित् by "घटादयो मितः"; hence we do not get घाटयति। The root is read as घट चेष्टायाम्। Here, however, चेष्टा is not the sense. We say धातूनामनेकार्थत्वात् घटिरत्र संयोजने प्रतिपादने वा वर्तते। The चुरादि root घट is सङ्घाते and gives the sense here intended; but that root is not मित्, so it yields the form घाटयति।

3. अभिमुखीभूतः—अभिमुख+च्वि+भू+क्त कर्तरि।

4. *Metre*—The definition of आर्या is "यस्याः पादे प्रथमे द्वादशमात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या॥" For मात्रा remember "एकमात्रो भवेद्ध्रस्वो द्विमात्रो दीर्घ उच्यते। त्रिमात्रस्तु प्लुतो ज्ञेयो व्यञ्जनञ्चार्धमात्रकम्॥"

5. *Remark*—This verse gives a forecast of coming events. रत्नावली will be bought over by a propitious Fate (विधिरभिमुखीभूतः) from द्वीपादन्यस्मात्, from, as it were, the very bowels of the sea (मध्यादपि जलनिधेः) and from a long long way off (दिशोऽप्यन्तात्) and united to वत्सराज।

11. नेपथ्ये—साधु भरतपुत्र, साधु। एवमेतत् कः सन्देहः। (द्वीपादित्यादि पुनः पठति)।

In the tiring room—Bravo! you scion of the race of Bharata, Bravo! So it is, no doubt (*Repeats* द्वीपात &c.)

सूत्र—(आकर्ण्य नेपथ्याभिमुखमवलोक्य) आर्ये किमतः परं विलम्ब्यते? ननु अयं मम यवीयान् भ्राता गृहीतयौगन्धरायणभूमिकः प्राप्त एव। तदेहि नेपथ्यग्रहणाय सज्जीभवावः। (इति निष्क्रान्तौ)।

इति प्रस्तावना।

Man.—(*Listening and looking at the tiring room*) Noble Lady, why do you delay after this ? Here, my younger brother has indeed turned up with the dress of Yaugandharayana taken up. So come, we prepare to don our dress. (*Exeunt.*)

Here ends the Prelude.

Beng. নেপথ্যে—সাধু ! ভরতের পুত্রস্থান, সাধু ! কথা ঠিক, সন্দেহ নাই। ("বিধাতা প্রসন্ন হইলে" ইত্যাদি পুনরায় পাঠ) । সূত্র—(শুনিয়া নেপথ্যের দিকে তাকাইয়া) আর্য্যে, আর বিলম্ব কেন ? এই যে আমার ছোট ভাই যৌগন্ধরায়ণের বেষ ধরিয়া আসিয়া পড়িয়াছে। তবে এস, পোষাক পরিবার জন্য প্রস্তুত হই। (নিষ্ক্রান্ত)।

ইতি প্রস্তাবনা ৮

CHARCHA

1. साधु—This is elliptical ; add उक्तम् to fill up the ellipsis. Qual. the क्रिया in उक्तम् understood. Or say एतत् साधु where साधु is nom. to भवति understood.

2. भरतपुत्र—भरत was one of the four original teachers of नाट्यशास्त्र। By transperence of epithets *any actor* is called a भरत as in भरतवाक्यम्। भरतस्य पुत्रः।

3. यवीयान्—युवन् + ईयसुन् यवीयान् or कनीयान्।

4. गृहीत &c.—भूमिका is वेशान्तरपरिग्रह disguise. Comp. "शैलूष इवाप भूमिकाम्"—*Magha.* "भूमिका रचनायान्तु रूपान्तरपरिग्रहे" इति हैमः। युगन्धरस्य अपत्यं पुमान् इति युगन्धर + फक् (आयन) यौगन्धरायणः। This was the prime-minister of उदयन। यौगन्धरायणस्य भूमिका। गृहीता या येन। This is the reading in As. N, Tarkavachaspati, &c. After तर्कवि Nyayapanchanana reads ममानुजन्मा वत्सराजचरितवेशेन अपरभूमिकया गृहीतवानः, *i. e.*, ममानुजं यत् करणीयं यस्य यो वेषः तद्ग्रहीण। अपरया भूमिकया &c., as we have in As. B, is more particular and says that the सूत्रधार is to appear as उदयन and नटी as वासवदत्ता। But such specification does not seem to be in accord with the simple नैपथ्यरचनां कृत्वा previously said of the सूत्रधार and तदनुचरी नेपथ्यम् spoken with reference to the नटी।

5. प्रस्तावना—प्रस्तावयति कथामवतारयति इति प्र + स्तु + णिच् + युच् कर्तरि स्त्रियाम् prelude. "नटी विदूषको वापि पारिपार्श्विक एव वा । सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥ चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः । आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावना च सा ॥" The प्रस्तुत here becomes आक्षिप्त (introduced) by द्वीपात् &c.

12. (ततः प्रविशति यौगन्धरायणः) यौगन्धरायणः—एवमेतत् कः सन्देहः । (द्वीपादिति पुनः पठित्वा) अन्यथा क्व सिद्धादेशजनितप्रत्ययप्रार्थितायाः सिंहलेश्वरदुहितुः समुद्रे यानभङ्गनिमग्नायाः फलकासादनं, क्व च कौशाम्बीयेन वणिजा सिंहलेभ्यः प्रत्यागच्छता तदवस्थायाः सम्भावनं, रत्नमालाचिह्नायाः प्रत्यभिज्ञानादिहानयनञ्च । (सहर्षम्) सर्वथा स्पृशन्ति नः स्वामिनमभ्युदयाः । (विचिन्त्य) मयापि चैनां देवीहस्ते सगौरवं निक्षिपता युक्तमेवानुष्ठितम् । श्रुतञ्च मया बाभ्रव्योऽपि कञ्चुकी सिंहलेश्वरामात्येन वसुभूतिना सह कथं कथमपि समुद्रादुत्तीर्य कोसलोच्छित्तये गतवता रुमण्वता मिलित इति । तदेवं निष्पन्नप्रायमपि प्रभुप्रयोजनं न मे धृतिमावहति इति कष्टोऽयं खलु भृत्यभावः । यतः—

(*Now enter Yaugandharayana*)

Yaug.—So it is, no doubt. (*Repeating* द्वीपात् &c.) Otherwise, where is the reaching of a plank by the daughter of the king of Simhala solicited (by me) through conviction created by the declaration of the seer but immersed in the sea by shipwreck, and where is her succour in that plight by a trader of Kausambi returning from Simhala and her transport here through recognition distinguished as she was with a pearl necklace? *(With joy)* Prosperity flocks to our master indeed.

(*Reflecting*) The right thing again was done by me by entrusting her with concern into the hands of the queen. Also it is heard by me that our chamberlain Babhravya, together with Vasubhuti the minister of the king of Simhala, has, somehow having landed from the sea, met with Rumanvat who had gone to subjugate the Kosalas. Master's cause though thus nearly accomplished does not bring me satisfaction ; so the lot of the servant is indeed hard. For—

Beng. (তার পর যৌগন্ধরায়ণের প্রবেশ) যৌগ—তাই বটে, সন্দেহ নাই। ("দ্বীপাৎ—" ইত্যাদি আবার পড়িয়া) তাহা না হইলে, দেখ—সিদ্ধপুরুষের কথায় বিশ্বাস করিয়া সিংহলেশ্বরের কন্যাকে প্রার্থনা করিলাম, সেই কন্যা জাহাজ ভাঙ্গিয়া যাওয়াতে সমুদ্রে পড়িয়া একখানি তক্তা ধরিয়া ভাসিতে লাগিল—এই বা কোথায়, আর—কৌশাম্বীর বণিক্ সিংহল হইতে ফিরিয়া আসিতেছিল, সে দেখিল কন্যাটী ঐ অবস্থায় ভাসিতেছে ও গলায় রত্নমালা দেখিয়া চিনিয়া এখানে লইয়া আসিল—তাই বা কোথায় ? (হর্ষের সহিত) চারিদিক্ হইতে আসিয়া প্রভুর শ্রীবৃদ্ধি জুটিতেছে। (চিন্তা করিয়া) সেই কন্যাটী আমি সম্মানের সহিত লইয়া মহারাণীর হস্তে দিয়া আসিয়া ভালই করিয়াছি। রুমণ্বান্ সেই সময়ে কোসলদেশ জয় করিতে গিয়াছিল, শুনিলাম আমাদের কঞ্চুকী বাভ্রব্য ও সিংহলেশ্বরের অমাত্য বসুভূতি অতি কষ্টে সমুদ্র হইতে উঠিয়া তাহার সহিত মিলিত হইয়াছে। অতএব এইরূপে প্রভুর কাজ প্রায় সিদ্ধ হইয়াছে তথাপি আমি স্বস্থ হইতে পারিতেছি না। তাই মনে হয় চাকরী বড় কঠিন ব্যাপার। কারণ—

CHARCH A

1. अन्यथा—Otherwise, *i. e.*, दैवाधीनमघटनघटनम् इत्यनङ्गीकारे।

2. क्व—क्व भावग्रहणम् इत्यन्वयः। द्वौ क्वशब्दौ महदन्तरं सूचयतः। The two are apparently incongruent with each other, Kausambi and Simhala being so far away from each other.

3. सिद्धादेश &c.—सिद्धस्य योगसिद्धस्य आदेशः declaration of the seer. The declaration was "योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यति"—Act IV. सिद्धादेशेन जनितः यः प्रत्ययः तस्मात् प्रार्थिता

यत्सिंहलेश्वरार्थे याचिता &c. Here there is अविवक्षा of the अप्रधान कर्म of याच and the root is treated as having only one कर्म, viz, सिंहलेश्वरदुहिता। Otherwise the क्त प्रत्यय in याचित would have been in the अप्रधान कर्म by the maxim "ण्यादेः प्रधाने दुहादेरप्रधाने"।

4. सिंहलेश्वर &c.—As Nyayapanchanana points out Simhala and Lanka are different. The latter is usually identified with Ceylon. Hence Simhala refers to some island other than Ceylon. We say *island* because otherwise द्वीपात् अन्यस्मात् loses its significance. Could it be the modern Singapur ? Singa is सिंह undoubtedly. Nayapanchanana quotes—ज्योतिस्तत्त्वे—"दक्षिणेऽवन्तिमाहेन्द्रमलया ऋष्यमूककाः। चित्रकूटमहारण्यकाञ्चीसिंहलकोङ्कणाः। कावेरी ताम्रपर्णी च लङ्का त्रिकूटकादयः॥" The separate mention of सिंहल and लङ्का here is decisive. The Vachaspatya quotes Varaha Mihira to the same effect.

5. यान &c.—निमग्न is literally *immersed*; here she was simply *cast* into the sea.

6. फलक &c.—फलक a plank. तस्य आसादनं प्राप्तिः। She kept her afloat with the help of it.

7. कौशाम्बीयेन—कुशाम्बेन निर्वृत्ता इति कुशाम्ब + अण् + ङीप् स्त्रियाम् कौशाम्बी। कौशाम्बी निवासः अस्य इति कौशाम्बी+छ कौशाम्बीयः &c. कौशाम्बी was the capital of वत्सराज। It was at the very centre of the वत्स country.

8. तदवस्थायाः—सा अवस्था यस्याः &c. She was in a miserable plight and was about to go down every moment.

9. सम्भावनम्—सम्यक् भावनम्, *i. e.*, doing the needful.

10. रत्नमाला &c.—The necklace of gems she wore was of rare excellence and immense value. रत्नमाला चिह्नं यस्याः &c. This served to declare her identity. रत्नमालाचिह्नायाः प्रत्यभिज्ञानम् = रत्नमालाचिह्नकृतं प्रत्यभिज्ञानम्। Her name too was रत्नावली।

11. सहर्षम्—This stage-direction seems to go against Nya's reading ततः प्रविशति हृष्टो यौगन्धरायणः at the top of the paragraph.

If one is already acting as रक्ष, one cannot easily again act as रक्षणं।

12. सर्वथा—The usual sense is सर्वप्रकारेण, but here it simply implies अवधारण as in "सर्वथा पीतं शोणितं दुःशासनस्य रक्तम्"—*Veni.*

13. सगौरवम्—गौरव is आदर regard. तेन सह। The निक्षेप was done with गौरव not for the person *with whom* entrusted, but for the *object itself, i. e.*, रत्नावली, that was entrusted. This was to ensure kind treatment of her. How this was युक्त will appear below.

14. बाभ्रव्यः &c.—He was the chamberlain of उदयन gone to escort रत्नावली from सिंहल to कौशाम्बी।

15. वसुभूतिना—वसुभूति was the prime-minister of the king of सिंहल। He too was accompanying रत्नावली (See Act IV).

16. कथं कथमपि—कथम् is केन प्रकारेण and implies a question. With अपि added we get indefiniteness, indescribability &c. Hence कथमपि = महता क्लेशेन। The duplication seems to have no special meaning, unless it be to further intensify the indescribability.

17. कोसलो &c.—कोसल is a general name for two different countries, one to the north of the Ganges and the other to the south. Sometimes they are distinguished as उत्तरकोसल and दक्षिणकोसल। The latter is meant here. The former was the land of the celebrated kings of the solar dynesty as described in the Ramayana. कोसलानाम् उच्छित्तिः उच्छेदः कोसलोच्छित्तिः। तस्यै। तादर्थ्ये चतुर्थी। "तुमर्थाच्च भाववचनात्" does not apply (see our edition of Bhatti I, App. on पुत्रजन्मप्रयाय)।

18. रुमण्वता—रुमण्वान् was the general of उदयन। The derivation is controversal. Some say लवणमस्यास्ति इति लवण + मतुप् = रुमन् + मतुप् if meaning a पर्वत or मणिमत् = रुमण्वान् with लवण becoming रुमन् and म becoming व by निपातन in the rule "आसन्दीवत्—"। Others suppose that रुमन् is an independent word meaning *salt-mine*. रुः अस्ति अत्र इति रुमन् + मतुप् रुमण्वान् निपातनात्। The

निपातन ensures two things, viz., (1) न does not elide, (2) न becomes ण। Yet a third view is that रुमण्+मतुप्=रुमन्+मतुप्=रुम+न्मतुप्=रुमण्वान् by निपातन। In this the only effect of निपातन is to attach नुट् to मतुप् making it न्मतुप्। रुमण्वता मिलितः means that they were wandering on foot and luckily came across the general's forces and were saved.

19. एवम् &c—एवम् in this manner. प्राय implies बाहुल्य। "प्रायश्चानशने मृत्यौ तुल्यबाहुल्ययोरपि" इति विश्वः। प्रायेण निष्पन्नम्, सुप्सुपा। "एकविभक्ति चापूर्वनिपाते" इति प्रायशब्दस्य परनिपातः। Comp. प्रबलतमसामेवम्प्रायाः शुभेषु हि वृत्तयः"—Sak. VII. निर् or निस्+पद्+क्त कर्त्तरि निष्पन्नम् achieved. "पूर्वत्रासिद्धम्" इति नकारस्य असिद्धत्वात् अप्राप्तमेव णत्वम्। Note the manner (एवम्) how the end is nearly achieved. (1) रत्नावली is rescued. (2) The queen accepts her without hesitation and she is so stationed that she may catch the king's eye and create in him an interest for her and thus remove impediments to her union with the king (देवी इमे &c.)। (3) बाभ्रव्य and वसुभूति safe and on their way to कौशाम्बी and will identify रत्नावली, thus removing the queen's objections to the marriage and the kings hesitation if there be any still.

20. धृतिम्—धृति is सन्तोष, धैर्य &c. Both senses suit the context. The first gives *I am not yet satisfied*; the second implies *I still feel nervous.* This seems to suit better the verse following. "धृतिर्योगान्तरे धैर्ये धारणाध्वरतुष्टिषु" इति विश्वः।

21. यतः—As. B reads कुतः। Some omit both, which seems unreasonable because the verse explains why न मे धृतिमावहति।

13. प्रारब्धेऽस्मिन् स्वामिनो वृद्धिहेतौ
दैवेनेत्थं दत्तहस्तावलम्बे।
सिद्धेर्भ्रान्तिर्नास्ति सत्यं तथापि
स्वेच्छाचारी भीत एवास्मि भर्तुः॥ ८॥

In this undertaking that is to cause an advance to master and to which the support of its hand is thus offered by Fate, there is no mistake as to success, it is true, yet, acting at my own instance, I am afraid of master.

Beng. প্রভুর শ্রীবৃদ্ধির জন্য এ কাজটী করা হইয়াছে। এ কাজে দেবতা এই-প্রকারে সহায়তা করিতেছেন। অতএব কার্য্যসিদ্ধি হইবে এতে ভুল নাই। এ সবই সত্য, তথাপি নিজের ইচ্ছামত কাজ করিয়াছি বলিয়া প্রভু কি মনে করিবেন এই ভাবিয়া ভীত হইতেছি।

प्रारम्भे इति। अन्वयः—इत्थं दैवेन दत्तहस्तावलम्बे स्वामिनो वृद्धिहेतौ अस्मिन् प्रारम्भे [यद्वा—स्वामिनो वृद्धिहेतौ अस्मिन् प्रारम्भे इत्थं दैवेन दत्तहस्तावलम्बे सति] सिद्धेर्भ्रान्तिर्नास्ति सत्यम्, तथापि स्वेच्छाचारी भर्त्तुर्भीत एवास्मि। व्याख्या—'इत्थम्' अनेन प्रकारेण 'दैवेन' विधात्रा 'दत्तः हस्तेन' स्वहस्तेन 'अवलम्बः' समाश्रयः रत्नावल्यै फलकदानं, कौशाम्बीयेन वणिजा तस्याः सम्भावनमित्यादिभिः साहाय्यं यस्मिन् तथाविधे 'स्वामिनः' भर्त्तुरुदयनस्य 'वृद्धेः' अभ्युदयस्य चक्रवर्त्तित्वलाभरूपस्य 'हेतौ' मूलीभूते 'अस्मिन् प्रारम्भे' कर्मणि सिंहलेश्वरदुहितुरुदयनेन पाणिग्रहणकर्मणि 'सिद्धेः' साफल्यस्य सम्बन्धे 'भ्रान्तिर्नास्ति' भ्रमोनैव विद्यते अवश्यमेव विवाहो भविता इत्यर्थः इति 'सत्यं' तथ्यमेव इत्यनुमन्ये 'तथापि' अस्मिन् कर्मणि राजानमनावेद्य 'स्वेच्छया' एव अहम् 'आचरितवान्' इति हेतोः 'भर्त्तुः' स्वामिनः 'भीत एव अस्मि' अनुमन्येत न वा इति शङ्कित एवाहम्, अत उच्यते न मे धृतिमावहतीति। शालिनी वृत्तम्—"मात्तौ गौ चेच्छालिनी वेदलोकैः" इति लक्षणात्।

CHARCHA

1. प्रारम्भे—प्रारभ्यते इति प्र + आ + रभ + घञ् कर्मणि &c. अधि- ७मी। In the alternative explanation as in the व्याख्या we have भावे ७मी।

2. स्वामिनः &c.—It will further Master's cause, hence I know Master cannot disapprove, yet I am nervous—तथापि भीत एव।

3. दैवेन &c.—Fate smiles upon it, hence the success is assured—सिद्धेर्भ्रान्तिर्नास्ति ।

4. सिद्धेः &c.—Tark. reads सिद्धे । Explain सिद्धम् सिद्धिः, भावे क्तः । सिद्धे सिद्धिविषये भ्रान्तिर्नास्ति &c. There can be no doubt about the result. Success is bound to come, only it will take time. Hence I say "निष्पन्नप्रायं प्रभुप्रयोजनम्" ।

5. स्वेच्छाचारी—All this was done without the king's knowlege. The minister was स्वेच्छाचारी in this matter, hence he apprehended censure, see Act IV. The whole idea is borrowed from Bhasa. The Dasarupaka reads स्वेच्छाकारी ।

6. *Remark*—Here we see Yaugandharayana working with a specific object in view. He lays bare his plans and is sure of success. The seed is sown (बीजन्यासः) let us now watch the developments. Note the बीज, it is दैवोहस्ते स्वावस्था निक्षेपः ।

14. नेपथ्ये—(कलकलः)

In the Tiring-room—(A hubbub.)

यौग—(आकर्ण्य) अये मधुरमभिहन्यमानमृदुमृदङ्गानुगतसङ्गीतमधुरः पुरः पौराणामुच्चरति चर्चरीध्वनिः । तथा तर्कयामि यदेनं मदनमहमहीयांसं पुरजनप्रमोदम् अवलोकयितुं प्रासादाभिमुखं प्रस्थितो देव इति । (ऊर्ध्वमवलोक्य) अये कथमधिरूढ एव देवः प्रासादम्—

Yaug.—(*Listening*) Ha ! In front swells the note of the clapping of the hands of the citizens, charming because of the song accompanied by the mellow drum which is being struck sweetly. So I believe Sire has proceeded towards the mansion to witness the rejoicings of the townsmen, intense because of Madana's (Cupid's) Festival. (*Looking up*) Ha ! Sire has already mounted the mansion !

Beng. নেপথ্যে—(কলকলশব্দ)। যৌগ—(শুনিয়া) আ! সম্মুখেই দেখিতেছি পুরবাসীদের করতালি ধ্বনি উঠিতেছে, আর সঙ্গে গান, ও মধুর মৃদঙ্গ মধুর ভাবে বাজান হইতেছে, বলিয়া করতালি ও মধুরই হইতেছে। তাই মনে হয়, পুরবাসিগণ কামদেবের উৎসবের মহাপ্রমোদে মাতিয়াছে, দেখিবার জন্য মহারাজ প্রাসাদের দিকে গিয়া থাকিবেন। (ঊর্দ্ধে দেখিয়া) আ! তাইতো! মহারাজ যে প্রাসাদে উঠিয়া বসিয়াছেন দেখিতেছি!

CHARCHA

1. मधुर &c.—'मधुरं' यथा तथा 'अभिहन्यमान:' वाद्यमान: य: 'मृदु:' कोमल: 'मृदङ्ग:' तेन 'अनुगतम्' अन्वित यत् 'सङ्गीतं' गानं तेन 'मधुर:'। Qual. चर्चरीध्वनि:।

2. चर्चरीध्वनि:—चर्चरी is a kind of song, also clapping of hands ; here the latter."चर्चरी गीतिभेदे च कीडमितकरध्वनयो:" इत्यमरटीका। चर्चर्या ध्वनि:।

3. मदन &c.— मह is उत्सव। "मह उत्सवतेजसो:"। मदनस्य मह: मदनमह: Cupid's festival. तेन महीयान् the rejoicings are boisterous because of the vernal festival.

4. प्रासाद &c.—प्र + सद + घञ् भावे प्रासाद a house or प्रसाद pleasure. "प्रादस्कारयो: कृतिमे" इति दीर्घ:। प्रासाद is a lofty mansion commanding a view of the surrounding country. प्रासादस्य अभिमुखं यथा तथा।

5. अये कथम् &c.—Construe with the verse below.

15. य एष:

विश्रान्तविग्रहकथो रतिमान् जनस्य
चित्ते वसन् प्रियवसन्तक एव साक्षात्।
पर्य्युत्सुको निजमहोत्सवदर्शनाय
वत्सेश्वर: कुसुमचाप इवाभ्युपैति ॥ ८ ॥

तत् यावदुपर्ढ़ गत्वा कार्य्यमेवं चिन्तयामि। (इति निष्क्रान्त:)

इति विष्कम्भक:

He, this king of Vatsa, to whom *Vasantaka* is dear, who is living in the heart of men, has approached accompanied by *Rati* like the flower-bowed god in person, with all talk of *Vigraha* at rest, anxious to witness his own great celebration. (9).

So going home, let me think out what remains to do. (*Exit*).

(*Here ends the Vishkambhaka*).

Beng. এই বৎসেশ্বর যেন স্বয়ং কামদেব, নিজের মহোৎসব দেখিবার জন্য উৎসুক হইয়া আসিয়া এখানে বসিয়াছেন—কামদেবের বিগ্রহ অর্থাৎ দেহ নাই, ইঁহারও শত্রু নাই বলিয়া বিগ্রহ অর্থাৎ যুদ্ধ নাই ; কাম লোকের চিত্তে বাস করেন, ইনি ও নিজের সুশাসনে লোকের চিত্ত অধিকার করিয়া বাস করিতেছেন ; কাম সর্বদা রতির সঙ্গে থাকেন, ইনি লোকের প্রিয় বলিয়া সর্বদা লোকরতিতে অন্বিত ; কামের প্রিয়মিত্র বসন্ত, ইঁহারও বসন্তক পরম সুহৃৎ। তবে এখন বাড়ী গিয়া ভাবিয়া দেখি আর কি করিতে বাকী রহিল। (প্রস্থান)।

বিষ্কম্ভক শেষ।

विश्रान्तेति। अन्वयः—विश्रान्तविग्रहकथः जनस्य चित्ते वसन् रतिमान् प्रियवसन्तकः निजमहोत्सवदर्शनाय एव पर्य्युत्सुकः (सन् यः एष) वत्सेश्वरः साक्षात् कुसुमचाप इव अभ्युपैति (सः प्रासादमधिरूढः)। व्याख्या—'विश्रान्ता' विगता 'विग्रहस्य' युद्धस्य [कुसुमचापपक्षे शरीरस्य] 'कथा' आलापः प्रसङ्गः यस्य तथाविधः शत्रवः सर्व एव जिता इति हेतोः युद्धवार्त्ता यस्य विगता सः [पक्षे हरकोपानलेन भस्मीभूतं शरीरमिति शरीरकथा यस्य नास्ति तथाविधः], किञ्च 'जनस्य' प्रकृतिवर्गस्य [पक्षे ईदृशः] 'चित्ते वसन्' प्रजारञ्जनात् सदैव लोकहृदयमधिष्ठाय तिष्ठन् 'रतिमान्' जनानुरागसम्पन्नः [रतिः प्रेम। पक्षे मनसिजत्वात् 'चित्ते वसन्' रत्या भार्य्यया अन्वितत्वात् 'रतिमान्'], तथा 'प्रियो वसन्तकः' तन्नामा विदूषको यस्य तथाविधः [पक्षे 'प्रियो वसन्तः' तन्नामा ऋतुः यस्य स एव इति स्वार्थे कन्] 'निजस्य' आत्मनः आत्मराज्ये अनुष्ठितत्वात् [पक्षे मदनमुद्दिश्य कृतत्वात्] यः 'महोत्सवः' तस्य 'दर्शनाय' [तदन्यविधिनिषेधात् पक्षे तत्सुकमनयोर्मे न वतीया नापि वसन्ती]

'पर्य्युत्सुकः' जीतकण्ठः सन् 'य एव वत्सेश्वरः साक्षात्' स्वरूपतो दृष्टः 'कुसुमचाप इव' पुष्पधन्वेव 'अभ्युपैति' प्राप्ते अर्थी नियतमेव समीपमिति स 'देवः प्रासादमधिरूढः' इति पूर्वेण अन्वयः। वसन्ततिलकं वृत्तम्—"ज्ञेयं वसन्ततिलकं तभजा जगौगः" इति लक्षणात् ॥

CHARCHA

N. B.—The epithets are chosen so as to apply to both वत्सेश्वर and कुसुमचाप by virtue of the श्लेष involved, and thus establish a verbal resemblance between the two.

1. विश्रान्त &c.—विग्रह is समर also काय। "विग्रहः समरे काये" इत्यादि विश्वः। Owing to this double meaning of विग्रह the epithet applies to both. See व्याख्या।

2. रतिमान्—रति is the name of the wife of कुसुमचाप। Hence कुसुमचाप is of course रतिमान्। वत्सेश्वर is रतिमान् for a special reason—जनस्य चित्ते वसन् रतिमान्। रति in this case is अनुराग attachment. "रतिः स्मरप्रियायाञ्च रागे च रमणे रतिः" इति विश्वः।

3. वसन्—वत्सेश्वरपक्षे वसन् रतिमान्। हेतौ शतृ। कुसुमचापपक्ष वसन् अभ्युपैति। लक्षणे शतृ। The rule is "लक्षणहेत्वोः क्रियायाः"।

4. प्रिय &c.—वसन्तक is the name of the विदूषक। Also वसन्त is the favourite season of कुसुमचाप। See व्याख्या।

5. एव—This is misplaced. Construe दर्शनाय एव पर्य्युत्सुकः।

6. साक्षात्—अव्यय meaning प्रत्यक्ष। "साक्षात् प्रत्यक्षतुल्ययोः"।

7. निज &c.—For समास see व्याख्या। तादर्थ्ये चतुर्थी। The rule "प्रसितोत्सुकाभ्यां तृतीया च" does not apply, because the word here is पर्य्युत्सुक not उत्सुक। Also पर्य्युत्सुक does not govern what उत्सुक does. This is owing to the declaration "समासप्रत्ययविधौ तदन्तविधिप्रतिषेधः"। "प्रसितोत्—" is a प्रत्ययविधि।

8. अभ्युपैति—अभि + उप + आ + इ + लट् तिप्। The construction being यः अभ्युपैति स प्रासादमधिरूढः। The present (लट्) in अभ्युपैति—a prior act—with the past in अधिरूढः—a later act—requires defence. We therefore explain the लट् saying that it expresses a habit and

is not used with reference to the present only. He who does it every year has now mounted the mansion. See व्याख्या। This identification of वत्सेश्वर with Cupid is a forecast of Sagarika's mistake when she takes the king for Cupid in person. Comp. "इह तुं पच्चक्खो अणङ्गो"—Act I below.

9. कार्यशेषम् &c.—Here he foresees the queen's anger and has to provide against it. This is his कार्यशेष—what remains to do. As the result of this कार्यशेषचिन्ता of यौगन्धरायण we have the ऐन्द्रजालिक summoned from Ujjayini and the *denouement* in Act IV.

10. विष्कम्भकः—This is the technical name for a short interlude that shows the connection between past and future events. "वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः। संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः॥"

16. (ततः प्रविशत्यासनस्थो गृहीतवसन्तोत्सववेषो राजा विदूषकश्च)।

(*Now enter seated the king and Jester in a dress befitting the spring festival*).

राजा—(सहर्षमवलोक्य) सखे वसन्तक—

King—(Observing with delight) Friend Vasantaka—

विदूषकः—आणवेदु भवं [आज्ञापयतु भवान्]।

Jester—Let your Highness command.

राजा—

राज्यं निर्जितशत्रु योग्यसचिवे न्यस्तः समस्तो भरः
सम्यक्पालनलालिताः प्रशमिताशेषोपसर्गाः प्रजाः।
प्रद्योतस्य सुता वसन्तसमयस्त्वञ्चेति नाम्ना धृतिं
कामः काममुपैत्वयं मम पुनर्मन्ये महानुत्सवः॥ १०॥

King—The empire has its enemies subdued ; The whole burden of affairs is placed with a competent minister ; the people with all their trouble removed are nursed with due care ; (and then) Pradyota's daughter, the vernal season and yourself. Thus let Kama (Cupid) find satisfaction in the name (only), but methinks the great festival is mine.

Beng. (তার পর বসন্তোৎসবের বেশ পরিয়া আসনে স্থিত রাজা ও বিদূষকের প্রবেশ)। রাজা—(হর্ষের সহিত দেখিয়া) সখে, বসন্তক—। বিদূষক—আজ্ঞা করুন। রাজা—এই উৎসব নামে কন্দর্পোৎসব, কাম এই নাম লইয়া সুখে থাকুন, প্রকৃতপক্ষে এ আমারই উৎসব। দেখ—শত্রুগুলি পরাজিত হইয়াছে, রাজ্য এখন নিষ্কণ্টক, যোগ্য মন্ত্রীতে কাজ কর্মের ভাবৎ ভার অর্পিত হইয়াছে। প্রজাগণের যত উপদ্রব সব দূর হইয়াছে, তাহারা যথোচিত পালনে লালিত হইতেছে। মহারাজ প্রদ্যোতের কন্যা পত্নীরূপে আছেন, ঋতুরাজ বসন্ত উপস্থিত, আর তুমিও রহিয়াছ।

राज्यमिति। अन्वय:—काम: नाम्ना कामं धृतिमुपैतु। पुन:—राज्यं निर्जितशत्रु, योग्यसचिवे समस्तो भर: न्यस्त:, प्रशमिताशेषोपसर्गा: प्रजा: सम्यक्पालनलालिता:, वसन्तसमय:, प्रद्योतस्य सुता, त्वञ्च इति—मन्ये अयं महान् उत्सव: मम। व्याख्या—'काम:' मदन: 'नाम्ना' उत्सवस्यास्य मदनमहोत्सव इति नाम तेनैव तस्य आत्मो-द्दिष्टतामाकलय्य 'कामं' पर्य्याप्तं यथा तथा 'धृतिमुपैतु' मुदमावहतु। 'पुन:' किन्तु यथा-र्थत: 'राज्यं' मत्सभूमि: 'निर्जिता:' नि:शेषं जिता: 'शत्रवो' यस्मिन् तादृश-मेव, तत् विश्राम्यति मदीयं धनु:। किञ्च 'योग्ये' समर्थे 'सचिवे' मन्त्रिणि यौगन्धरायणे 'समस्तो भर:' तावती कार्य्यचिन्ता 'न्यस्त:' अर्पित:। तथा 'प्रशमिता:' निवारिता: 'अशेषा:' निखिला: 'उपसर्गा:' उपद्रवा: परकृतपीडा: यासां तथाविधा: 'प्रजा:' जना: 'सम्यक्' यथोचितं यत् 'पालनं' रक्षणं तेन 'लालिता:' संवर्द्धिता: वर्त्तन्ते एवं अधि-वसतस्य सम्प्रत्यनधिं सर्वचिन्ताविरहतो मयि सुखानि आनयमानो एव तत् सहायो 'वसन्तसमय:' वसन्तकाल: प्राप्त:, 'प्रद्योतस्य' तदाख्यस्य अवन्तिराजस्य 'सुता' तनया प्रिया पत्नी वासवदत्ता 'त्वञ्च' मे प्रिय: सखा वयस्यक: सन्निधावेव वर्त्तसे [यथा— [illegible]

तथाविधः 'अत्र' प्रसंसङ्गाभावात्]। 'इति' हेतोः 'मन्ये' तर्कयामि 'अयं महान् उत्सवः मम' न तु मात्रस्य। तद् यौमि च देवी मावे च इच्छतु इति। शार्दूल-विक्रीडितं वृत्तम्॥

CHARCHA

1. विदूषकः—This is the court-jester. He is usually a Brahmana, deformed or otherwise lacking physical development, but mirthful, simple as a child, a bit of a simpleton and a gourmand. He helps the king in his love-intrigues. "हास्यकरः कलहरतिर्विदूषकः स्यात् स्वकर्मज्ञः"।

2. राज्यम् &c.—राज्ञो भावः कर्म वा इति राजन्+यक् राज्यम् kingdom. It is the पारिभाषिक name of seven elements taken together—"स्वाम्यमात्यसुहृत्कोषराष्ट्रदुर्गबलानि च"। The enemies are removed and I apprehend no trouble from outside.

3. योग्य &c —The burden of affairs is in able hands, and I am relieved of the care of management.

4. सम्यक् &c.—सम्+अञ्च+क्विन् कर्तरि = समि+अञ्च+क्विन् = सम्यक् due, proper. This is due to the ability of the minister. Enemies can no longer foment internal trouble.

5. प्रशमित &c.—प्र + शम् + णिच् + क्त कर्मणि प्रशमित or प्रशान्त। अविद्यमानः शेषः एषाम् अशेषाः with nothing left over. उप+सृज+घञ् भावे कर्मणि वा उपसर्गः molestation, trouble. Now see व्याख्या।

6. वसन्तसमयः—वसन्तस्याह्यो समयः or वसन्ताख्यः समयः। Or समय is आचार behaviour. "समयाः शपथाचारकालसिद्धान्तसंविदः" इत्यमरः। वसन्तसमय इव समयो यस्य। Qual. त्वम्।

7. मम पुनः &c.—This is in keeping with Yaugandharayana's "पश्यन्तु संस्तो निजमत्रोत्सवमस्मताय" sl. 9.

17. विदू—(सहर्षम्) भो वअस्स एव्वं णेदं। अहं उण जाणामि ण भवदो ण बम्हणस्स मम अण्णो एक्कस्स वअस्स- वड्ढु भस्स भण मअणमहूसवो जधा किदे पिअवअस्सो ण एव्वं

मन्तीषदि [भो वयस्य एवं न्वेदम्। अहं पुनर्जानामि न भवतो न कामदेवस्य ममैव एकस्य ब्राह्मणबटुकस्य अयं मदनमहोत्सवो यस्य कृते प्रियवयस्येन एवं मन्यते]। (विलोक्य) ता किं इमिणा? पेक्ख पेक्ख दाव इमस्स महुमत्तकामिणीजणसअंगाहगहिदसिङ्गकजलप्पहारणच्चन्तणाअरजणजणिदकोदूहलस्स समन्तदो सुच्छन्दमद्दलोद्दामचच्चरीसद्दमुहररत्थामुहसोहिणो पड्डवासपुञ्जपिञ्जरिददहदिसामुहस्स सस्सिरीअदं मअणमहूसवस्स [तत् किमेतेन? प्रेक्षस्व प्रेक्षस्व तावत् अस्य मधुमत्तकामिनीजनस्वयंग्रहगृहीतशृङ्गकाजलप्रहारनृत्यन्नागरजनजनितकौतूहलस्य समन्ततः स्वच्छन्दमर्दलोद्दामचर्चरीशब्दमुखररथ्यामुखशोभिनः प्रकीर्णपटवासपुञ्जपिञ्जरितदशदिशामुखस्य सश्रीकतां मदनमहोत्सवस्य]।

Jest.—(*With joy*) O Friend, so it is indeed. I think, however, this great festival of Cupid is neither thine nor of Cupid, but mine alone— of this brat of a Brahmana of whom my dear friend speaks thus. (*Observing*) No use then of this. Behold now the charm of this Cupid-festival that raises curiosity (at the sight of) citizens (*Or*—gallants) voluntarily seized by drink-beladen women and dancing at the touch of water from syringes, festival that is attractive because the crossings of roads all round are resounding with the note of unrestrained *Charchari* songs and of the ceaseless drums, and that has rendered yellowish-red the ten cardinal points with heaps of scented powder scattered about.

* *Beng.* বিদূ—(হর্ষের সহিত) ওহে বয়স্য, তাই বটে। কিন্তু আমার মনে হয়, এই মদনমহোৎসব আপনারও নয় কামদেবেরও নয়, এক এই ব্রাহ্মণ ছেলের, যার

সম্বন্ধে আমার প্রিয় বয়স্য এমন কথাটি বলিলেন। (দেখিয়া) সে যাউক। এখন এই মদনমহোৎসবের শ্রী দেখুন—এই দেখুন স্ত্রীলোকেরা মদে মত্ত হইয়া স্বয়ং পুরুষদেরে ধরিয়া পিচকারীর জল মারিতেছে আর তাহারা নাচাইতেছে; কেমন আমোদ! চৌরাস্তাগুলি অবিরত মর্দলশব্দে ও উচ্চ চর্চরী ধ্বনিতে প্রতিধ্বনিত হইতেছে; কি শোভা! রাশি রাশি সুগন্ধি আবীর ছুঁড়িয়া মারাতে দশদিক্ রক্ত পীত বর্ণে রঞ্জিত হইয়া গিয়াছে।

CHARCHA

1. एवं न्विदम् &c.—It is indeed so. This is *partial* endorsement of the king's remark. The jester admits that the festival is not really of Kamadeva, but he does not agree to call it the king's own. It is *his*, the jester's festival (ममैव ब्राह्मणबटुकस्य)। The reason for so thinking is given by यस्य कृते प्रियवयस्येन एवं मन्त्र्यते—of whom an angust personage like yourself speaks thus. You think so highly of me that you include me (saying अस्य) among those that render this festival as your own. Such high compliment is indeed an occasion for joy to me—the festival is *mine.*

2. प्रेक्षस्व &c.—Construe मदनमहोत्सवस्य सश्रीकतां प्रेक्षस्व। श्रिया सह वर्तते सश्रीकः charming. तस्य भावः सश्रीकता। ताम्। The कप् is not by "नद्यृतश्च" because श्री is not नदी। "शेषाद्विभाषा" gives कप् optionally here with the form सश्रीक and सश्री। किम्भूतस्य मदन-महोत्सवस्य?—'मधुमत्त &c.' 'मधुना', मद्येन 'मत्तः' यः 'कामिनीजनः' तस्य यः 'स्वयंग्रहः' स्वैरग्रहणं तेन 'गृहीतः' voluntarily seized by drunken women (at the same time) 'शृङ्गकस्य' यो 'जलप्रहारः' तेन 'नृत्यन्' (dancing because struck with water from syringes) यो 'नागरजनः' विदग्धपुरुषवर्गः तेन 'जनितं' दृष्ट्वा 'कौतूहलं' यस्मिन् तादृशस्य मदनमहोत्सवस्य। Drunken women rush after yonder gallants, seize them, drench them with the discharge of their syringes while the men dance in discomfort and the spectators enjoy the fun. स्वयमात्मना ग्रहणम् इति स्वयम् + ग्रह + अप् भावे स्वयंग्रहः, उपपदतत्— । स्वयंग्राह with घञ्

is seen in Kalidasa and is to be defended as a छान्दस प्रयोग like पितृषद &c. Ordinary writers avoid षत् in such cases ; compare "मातामहेन प्रतिविध्यमानः श्रर्यवकाम्बाल्लवता दमातः"—*Bhavabhuti.* शृङ्ग is a syringe जलयन्त्र। "शृङ्गं प्रभुले सिक्ते पिचे श्रीकान्तुयमके" इत्यादि विश्वः। शृङ्गमेव शृङ्गकम्। नागर is विदग्ध clever people. "विदग्धे नागरोऽन्यवत्" इति विश्वः। पुनः किम्भूतस्य मदनमहोत्सवस्य ?—'समन्ततः—' 'समन्ततः' सर्वासु दिक्षु 'स्वच्छन्दो' निरवग्रहः अविरतः इत्यर्थः यः 'मर्दलः' मदङ्गविशेषः 'उद्दामा उद्दामो' वा, उच्छृङ्खलः मुक्तकण्ठ इत्यर्थः यः 'चर्चरीशब्दः' गीतिविशेषध्वनिः तेन च 'मुखराणि' शब्दायमानानि यानि 'रथ्यामुखानि' मार्गारम्भाः तैः चारु 'शोभते' यः तथाविधस्य मदनमहोत्सवस्य। "स्वच्छन्दो निरवग्रहः" इत्यमरः। Here उद्दामन् or उद्दाम is the word, but उद्दाम is peculiar. Derive thus—दामन् स्त्रियाम् is दामन्+डाप् दामा by "डाप् उभाभ्यामन्यतरस्याम्"। उद्गतो दामाया उद्दामः with उपसर्जनह्रस्व by "गोस्त्रियोरुपसर्जनस्य"। Comp. "उद्दामेन द्विरदपतिना सन्निपत्याभियुक्तः"—*Bhavabhuti.* चर्चरी is here नामविशेष (see *ante*). पुनरपि किम्भूतस्य मदनमहोत्सवस्य ?—'प्रकीर्ण—'। 'प्रकीर्णैः' विक्षिप्तैः 'पटवासपुञ्जैः' पिष्टातकराशिभिः 'पिञ्जरितानि' पीतरक्तानि 'दशदिशामुखानि' दिङ्मुखानि दिङ्मण्डलमित्यर्थः यस्मिन् तथाविधस्य मदनमहोत्सवस्य। पटवास or पिष्टातक is the red powder so freely thrown at each other during the *holi* festival. पिञ्जर is पीतरक्त colour, yellowish red colour. It is masculine. "पिञ्जरस्तु पीतरक्ते" इत्यादि हैम। स सञ्जातः एषाम् इति पिञ्जर+इतच् तारकादि पिञ्जरित tinged yellowish-red. दिशा is दिश् with टाप् attached optionally. "वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः। आपं चैव हलन्तानां यथा वाचा निशा दिशा॥"

18. राजा—(सहर्षं समन्तादवलोक्य) अहो परां कोटिमधिरोहति प्रमोदः पौराणाम्। तथाहि—

कीर्णैः पिष्टातकौघैः कृतदिवसमुखैः कुङ्कुमक्षोदगौरैः
हेमालङ्कारभाभिर्भरनमितशिखैः शेखरैः कैङ्किरातैः।
एषा वेषाभिलक्ष्यस्वविभवविजिताशेषवित्तेशकोशा
कौशाम्बी शातकुम्भद्रवखचितजनेवैकपीता विभाति॥१२॥

King—(*Looking round with joy*) Ha ! The gaiety of the citizens is reaching its climax (lit—extreme limit). Thus—

With scattered heaps of scented powder made yellow with saffron-dust and thus imitating day-break, with the glow of golden ornaments, with wreaths of *Asoka* flowers on the heads of people bent down under their weight, with her people clothed (lit—decked) as if in liquid gold, this Kausambi, whose wealth, from her attire, seems to have surpassed all the treasures of the lord of wealth (Kuvera) appears like one yellow mass.

Beng. রাজা (হর্ষের সহিত চারিদিকে দেখিয়া) আ ! পুরবাসীদের আমোদ চরমসীমায় চড়িতে চলিল। দেখ—কৌশাম্বীর বেশ দেখিয়া মনে হয়, এ নিজের সম্পদে কুবেরের ভাণ্ডারকে সম্পূর্ণরূপে পরাস্ত করিয়াছে। এর সর্ব্বস্থান পীতবর্ণময় দেখাইতেছে—আবীরের রাশিতে জাফরাণের চূর্ণ মিশাইয়া পীতবর্ণ করিয়া সেগুলি ছড়াইয়া দেওয়া হইয়াছে, তাতে যেন চারিদিকে উষার পীতরক্ত রাগের মত ছায়া আসিয়া পড়িয়াছে। লোক গুলির গায়ে সোণার অলঙ্কারের পীত আভা ও তাহাদের মাথা রক্তাশোক ফুলের মালার প্রকাণ্ড বোঝায় ঝুঁকিয়া পড়িয়াছে, যেন সকলের সর্বাঙ্গ সোনার জলে রং করিয়া দেওয়া হইয়াছে।

कीर्णैरिति। अन्वयः—कीर्णैः कृतदिवसमुखैः कुङ्कुमक्षोदगौरैः पिष्टातकौघैः, हेमालङ्कारभाभिः, भरनमितशिखैः कैङ्किरातैः शेखरैः, शातकुम्भद्रवखचितजना इव वेषाभिलक्ष्यस्वविभवविजिताशेषवित्तेशकोशा एषा कौशाम्बी एकपीता विभाति। व्याख्या—'कीर्णैः' विक्षिप्तैः अतएव 'कृतं' विहितं 'दिवसमुखम्' उषा तत्तथा तद्रूपं, रक्तपीततया इत्यर्थः यैः तादृशैः 'कुङ्कुमस्य' काश्मीरस्य 'क्षोदैः' चूर्णैः हेतुभिः 'गौरैः' पीतैः। किञ्च 'पिष्टातकानां' पटवासानां गन्धचूर्णानामित्यर्थः 'ओघैः' राशिभिः। अपिच, संचरतां जनानां गात्रेषु ये 'हेमालङ्काराः' सुवर्णभूषणानि तेषां 'भाभिः' पीतरागैः हेतुभिः। तथा तेषामेव जनानां शिरःसु 'भरेण' गुरुतया 'नमिताः' आवर्जिताः 'शिखाः' चूडाः शिरांसि इत्यर्थः यैः तथाविधैः 'कैङ्किरातैः' अशोककुसुमकृतैः 'शेखरैः' शिरोभूषणभूतैः माल्यदामभिः हेतुभिः 'शातकुम्भद्रवेण' स्वर्णद्रवेण 'खचिताः' अलङ्कृताः 'जनाः'

यस्याः तथाविधा 'इव' ततश्च 'वेषेण' एवंविधेनैव रूपेण 'अभिलक्ष्यः' अनुमेयः 'स्वविभवः' निजैश्वर्य्यं यस्याः तथाविधा किञ्च 'विजितः" तिरस्कृतः 'अशेषः' समग्रः 'वित्तेशकोषः' कुबेरभाण्डारं यया तादृशी [यद्वा—'वेषेण अभिलक्ष्या' अनुमेया तथा-त्वेन निर्ग्राह्या चासौ 'स्वेन विभवेन विजिताशेषवित्तेशकोषा' च] 'एषा' दृश्यमाना 'कौशाम्बी' तदाख्या मदीया नगरी 'एकपीता विभाति' सर्वत्र पीता परिदृश्यते। स्रग्धरा वृत्तम्।

CHARCHA

1. कोटिम्—कोटि is अश्रि the edge, *i. e.*, the limit. "स्यात् कोटिरश्री चापाग्रे संख्याभिदप्रकर्षयोः" इति विश्व.। पराकोटिम् the exteme limit. Or कोटि is प्रकर्ष।

2. कीर्णैः &c.—This refers to the red powder thrown at each other known in some parts of the country as आबीर। This was so liberally scattered about as to render the sky purple and give one the impression of dawn.

3. कुङ्कुम &c.—कुङ्कुम is saffron. क्षोद dust. "क्षोदः पेषणचूर्णयोः" इति हैमः। The पिष्टातक comes out naturally as a *white* powder; the red colouring is given to it by the admixture of saffron and other dye-stuff. गौर is पीत or अरुण। "गौरः पीतेऽरुणे श्वेते" इत्यादि हैमः।

4. हेमालङ्कार &c.—हेमविकाराः अलङ्काराः or हेम्नः अलङ्काराः &c.।

5. भर &c.—नम + णिच् + क्त कर्मणि नमित or नामित। शिखा is अग्र tip; hence मस्तक head. "शिखाग्रमात्रे चूडायाम्" इत्यादि हैमः। The head was bowed down with the weight of the immense mass of yellow flowers.

6. शेखरैः &c.—शेखर is a wreath worn on the head (शिखासु)। "शिखास्वापीडशेखरौ" इत्यमरः। किङ्किरात is रक्ताशोकः। किङ्किरातानामिमे इति किङ्किरात + अण् कैङ्किराताः made of *Kimkirata* flowers. Hence the people were yellow on the body with their golden ornaments and on the head with the mass of yellow flowers.

7. वेषाभि &c.—The wealth of the city can *now* be judged

by the display and methinks it exceeds that of Kuvera. कोश is both palatal and cerebral. The former is preferred for the sake of the alliteration that prevails here. "कोशः कोष इवाण्डके। कुड्मले चषके दिव्येऽर्थचये योनिखड्गयोः" इत्यादि हैमः।

8. कोशाम्बी &c.—One is very much tempted to read कोशाम्बी suspecting that the poet intended a यमक here with the कोशा that precedes. But I have not been able to trace the variant कोशाम्बी in standard authors. शातकुम्भ is gold. "शातकुम्भं तु कनके" इति हैमः। The people appeared as if painted in liquid gold *all over* because of their ornaments and head-dress.

9. एकपीता—एक is केवल। एका पीता yellow only, *i. e.*, uniformly yellow, yellow all over. The sky above is yellow (शातकुम्भद्रवसदृक्षेः) and the people yellow in body and head, hence the whole town is yellow wherever you look at it.

19. अपि च—

"धारायन्त्रविमुक्तसन्ततपयःपूरप्लुते सर्वतः
सद्यःसान्द्रविमर्दकर्दमकृतक्रीडे क्षणं प्राङ्गणे।
उद्दामप्रमदाकपोलनिपतत्सिन्दूररागारुणैः
सैन्दूरीक्रियते जनेन चरणन्यासैः पुरः कुट्टिमम् ॥१२॥

Moreover,—The *Verandah* in front of the yard is, by the people, being instantly transformed and made, for a moment, as though paved with vermillion with their tread rendered pink from the tint of vermillion dropping from the cheeks of boistrous females in the yard which is flooded all over with a ceaseless flow of water poured by fountains and where sport is made in mud that is caused by the heavy pounding (with the peoples' feet).

Beng. আরও দেখ—সম্মুখের উঠানে ফোয়ারা খুলিয়া দেওয়া হইয়াছে। অবিরত জল পড়িয়া উঠান ভিজাইয়া দিয়াছে। ক্ষণে ক্ষণে দলে দলে স্ত্রীপুরুষ আসিয়া পায়ে

পায়ে তৎক্ষণাৎ কাদাময় করিয়া দিতেছে। আমোদের আস্ফালনে স্ত্রীলোকদের গাল হইতে এত সিন্দুর পড়িতেছে যে কাদা লাল হইয়া যাইতেছে ও লোকে উহা পায়ে করিয়া আনিয়া দরদালানটাকে সিন্দুরে গড়ার মত করিয়া দিতেছে।

धारेति। अन्वयः—सर्वतः धारायन्त्र-विमुक्त-सन्तत-पयः-पूर-प्लुते सान्द्रविमर्द-कर्दमकृतक्रीड़े प्राङ्गणे उद्दामप्रमदाकपोलनिपतत्सिन्दूररागारुणैः चरन्यासैः जनेन पुरः कुट्टिमं सद्यः क्षणं सैन्दूरीक्रियते। व्याख्या—'सर्वतः' समन्तात् 'धारायन्त्रैः' जलोद्गारिभिः नालैः 'विमुक्तः' वान्तः 'सन्ततः' अविच्छिन्नः यः 'पयःपूरः' जलसङ्घातः तेन 'प्लुते' सिक्ते अपि च 'सान्द्रविमर्दात्' गुरुनिष्पेषणात् जातो यः 'कर्दमः' तत्र 'कृता क्रीड़ा' यस्मिन् तादृशे 'प्राङ्गणे' चत्वरे, ['प्राङ्गणे अरुणैः' इति 'प्राङ्गणे पुरः कुट्टिमम्' इति वा योज्यम्] 'उद्दामाः उद्दामानो' वा उद्धतं नृत्यन्त्यः इत्यर्थः याः 'प्रमदाः' मदविह्वलास्तरुण्यः तासां 'कपोलात्' गण्डात् 'निपतत्' स्खलत् यत् 'सिन्दूरं' तस्य 'रागेण' भासा 'अरुणैः' लोहितैः 'चरणन्यासैः' पादपातैः 'जनेन' उत्सव-दर्शनार्थिना इति शेषः 'पुरः कुट्टिमं' प्राङ्गणसम्मुखस्था बद्धभूमिः 'सद्यः' सपदि 'क्षणं' मुहूर्त्तमात्रं व्याप्य 'सैन्दूरीक्रियते' सिन्दूरमयमिव विधीयते। निखिलमेव कुट्टिमं सिन्दूरविकारवत् प्रतीयते तच्च पुनः क्षणिकं न नित्यमिति भावः। शार्दूलविक्रीड़ितं वृत्तम् ॥

[redacted]

1. धारा &c.—He is speaking of the yard. धारा is जलधारा। धारायन्त्र a fountain. सम् + तन + क्त कर्मणि सन्तत or सतत। The म of सम् disappears optionally by "समो वा ततहितयोः"। Thus also संहित or संहित। पूर is सङ्घात a mass. "सङ्घाते पूरवे पूरः" इत्यनेकार्थः। पयसां पूरः पयःपूरः जलसङ्घातः &c. If पूर be taken as जलप्रवाह which is also a meaning of it, then पयःपूरः becomes tautologous; hence we take it here as सङ्घात। सर्वतः is connected with प्लुते।

2. सद्यः—अव्यय meaning सपदि, तत्क्षणम् &c. This may be connected with (1) प्लवनक्रिया, (2) मर्दनक्रिया, (3) क्रीड़ाकरणक्रिया, (4) सैन्दूरीकरणक्रिया। The idea is vague in (1), the समास is not quite in order in (2) and (3), while there is दूरान्वय in (4).

3. सान्द्र &c.—The विमर्द comes from the crowd of boisterous people in the yard.

4. क्षणम्—This again may be taken with (1) क्षत preceding, or (2) सैन्दूरीकरणक्रिया। We prefer (2). Or construe क्षणं चरणन्यासैः सद्यः सैन्दूरीक्रियते—It is instantly made red though stepped on for a moment only—a construction not quite free from objections.

5. प्राङ्गणे—अङ्गन is चत्वर yard. "अङ्गनं चत्वराजिरे" इत्यमरः। प्रकृष्टमङ्गनम्, प्रादितत्—। For ण we have to take it as a संज्ञा of a *spacious* yard and refer to the rule "पूर्वपदात् संज्ञायामगः"। The 7मी is अधिकरणे with the construction (1) प्राङ्गणे चरणैः or (2) प्राङ्गणे पुरःकुट्टिमम्। The feet got red in the yard—प्राङ्गणे चरणैः; the *verandah* in the yard, *i. e.*, round the yard—प्राङ्गणे पुरः कुट्टिमम्।

6. उद्दाम &c.—उद्गताः दाम्नः उद्दामानः or उद्दामाः the डाप् being optional by "डाबुभाभ्यामन्यतरस्याम्"। Compare with उद्दाम in para 17. The difference is that there we attach डाप् to दामन् before compounding, here to उद्दामन् *after* compounding. प्रमदा is happily chosen; प्रकृष्टः मदः आसाम् प्रमदाः drunken women. कपोल is the reading of As. B and As. N. Nyayapanchanana and several others read कपाल। Of course it may be said that the सिन्दूर being on the forehead, it can not be called कपोलनिपतत्। But there is nothing against supposing that while falling from the forehead *it came down the cheeks.* So कपोल is not unintelligible. कपाल on the other hand is positively bad. It is not usually applied to the forehead of a *living* person, but to a portion of the skull of a corpse. "कपालं शिरसोऽस्थि स्यादृटादिस्त्रकल्पे स्त्रजि" इत्यादि विश्वः। Besides if forehead were meant, the poet would have written ललाट instead; "उद्दामप्रमदाललाटनिपतत्—" suits the metre also.

7. सैन्दूरी &c.—सिन्दूरस्य इदम् इति सिन्दूर + अण् सैन्दूरम् made of vermillion. Or सिन्दूरेण रक्तम् इति सिन्दूर + अण् = सैन्दूरम् painted with vermillion. असैन्दूरं सैन्दूरं सम्पद्यमानं क्रियते इति सैन्दूर + च्वि + कृ + लट्ते कर्मणि

8. चरणन्यासैः—नि+अस+घञ् भावे न्यास placing. This is an *act*, so it cannot be called अरुण। अरुणता is द्रव्यधर्म not क्रियाधर्म। The fact is चरण is अरुण and चरणन्यास renders the ground अरुण। By transference of epithets or poetic fancy the चरणन्यास is supposed to be अरुण।

9. पुरःकुट्टिमम्—कुट्टिम is a pavement. "कुट्टिमोऽस्त्री निबद्धा भूः" इत्यमरटीका। पुरः may be compounded or uncompounded. पुरोवर्त्ति कुट्टिमम्। शाकपार्थिवादि।

20. विदू—(विलोक्य) एदं वि दाव सुविअड्ढजणापूरिदसिङ्गकजलप्पहारमुक्कसिक्कारमणोहरं वारविलासिणीजणविलसिदं आलोएदु पिअवअस्सो [एतदपि तावत् सुविदग्धजनापूरितशृङ्गकजलप्रहारमुक्तशीत्कारमनोहरं वारविलासिनीजनविलसितम् आलोकयतु प्रियवयस्यः]।

Jest.—(*Watching*) Let my dear friend witness the frolic of the courtesans also amusing with the hiss uttered through the shock of water from syringes charged by very naughty gallants.

राजा—(विलोक्य) वयस्य सम्यग्दृष्टं त्वया। कुतः—

अस्मिन् प्रकीर्णपटवासकृतान्धकारे
दृष्टो मनाङ्मणिविभूषणरश्मिजालैः।
पातालमुद्यतफणाकृतिशृङ्गकोऽयं
मामद्य संस्मरयतीव भुजङ्गलोकः॥ १२॥

King—(*Observing*) You have justly observed, friend. For—

This crowd of *Bhujangas* (*gallants*, also *snakes*) with uplifted syringes of the shape of hoods, dimly seen under the enmassed glow of gem-ornaments in this gloom created by the

-scented dust scattered about, reminds me now, as it were, of the nether regions.

Beng. বিদূ—(দেখিয়া) এদিকে প্রিয়বয়স্য একবার এই বেশ্যাদের খেলাটাও দেখুন। সুরসিক লোকে পিচকারী পুরিয়া লইয়া জল ছাড়িতেছে ও তাহার আঘাতে বেশ্যারা 'সিস্' শব্দে শিহরিয়া উঠিতেছে, দেখিতে মন্দ নহে। রাজা—(দেখিয়া) বয়স্য, ঠিক বলিয়াছ, কারণ—এখানে আবীর ছড়াইয়া অন্ধকার করা হইয়াছে। কিন্তু রসিক পুরুষদিগের গায়ের মণিময় অলঙ্কারের কিরণে এই ভুজঙ্গ অর্থাৎ রসিক পুরুষদিগকে অস্পষ্ট দেখা যাইতেছে। মনে হইতেছে যেন এটা অন্ধকারময় পাতালভূমি, এই ভুজঙ্গেরা এই পাতালের ভুজঙ্গ অর্থাৎ সাপ, এরা যে ফণাকৃতি পিচকারীগুলি উচ্চ করিয়া আছে ঐগুলিই ইহাদের ফণা, আর অলঙ্কারের মণি এই সাপগুলির মণি।

CHARCHA

1. सुविदग्ध &c.—विदग्ध is प्रवीण clever. 'सुविदग्धैर्जनैः आपूरितं' यत् 'शृङ्गकं' तस्य 'जलेन' यः 'प्रहारः' तेन हेतुना 'मुक्तः' उच्चारितः यः 'शीत्कारः' शीत् इत्यव्यक्तो ध्वनिः तेन 'मनोहरं' कौतुककरं 'वारविलासिनीजनानां विलसितं' विलासं क्रीड़ाम् 'आलोकयतु'।

2. अस्मिन्निति। अन्वयः—अद्य अस्मिन् प्रकीर्णपटवासकृतान्धकारे मणि-विभूषणरश्मिजालैः मनाक् दृष्टः उद्यतफणाकृतिशृङ्गकः अयं भुजङ्गलोकः मां पातालं संस्मरयतीव। व्याख्या—'अद्य' अधुना 'अस्मिन्' अत्र 'प्रकीर्णैः' विक्षिप्तैः 'पटवासैः' पिष्टातकैः 'कृते अन्धकारे' घनपिष्टातककृततिमिरे 'मणिमयानां विभूषणानाम्' अलङ्करणानां विटजनगात्रस्थितानामिति यावत् [पक्षे 'मणिरूपाणां विभूषणानां' सर्पगात्रस्थितानाम्] 'रश्मिजालैः' किरणसमूहैः 'मनाक्' ईषत् अस्पष्टमित्यर्थः 'दृष्टः' वीक्षितः अपि च 'उद्यतं' जलप्रहारार्थमुच्छ्रितं 'फणाकृति' फणसदृशं 'शृङ्गकं' जलो-त्क्षारिक्रीड़ायन्त्रविशेषः येन तादृशः [पक्षे 'उद्यतं' दंशनार्थमुच्छ्रितं 'फणाकृति' फणरूपं 'शृङ्गकं' चिह्नं सर्पोऽयमित्यात्मपरिचायकमिति शेषः येन तादृशः। "शृङ्गं चिह्न-विषाणयोः" इत्यादि हैमः] 'अयम्' एष दृश्यमानः 'भुजङ्गलोकः' कामुकवर्गः [पक्षे सर्पसमूहः। "भुजङ्गः सर्पविड्गयोः" इति हैमः] 'मां पातालं संस्मरयतीव' पुराणादिषु वर्णितं पातालं स्मारयतीव [अणिकर्तुः कर्मसंज्ञा चिन्त्या]।

3. मनाक्—An अव्यय meaning मन्द or अल्प = dimly. "मनागल्पे च मन्दे च" इति विश्वः। Seen dimly because seen under the gleam of gems only.

4. नचि &c.—We have differed from commentators in taking this and the next in a double sense so as to apply to the gallants as well as snakes. See व्याख्या।

5. उदात &c.—मङ्ग is जलक्रीडायन्त्र for gallants and चिन्ह for snakes. See व्याख्या। तदेव मङ्गकम्। फणस्य आकृतिरिव आकृतिर्यस्य तत् फणाकृति।

6. माम्—अभिकर्तृकर्म of संस्मरयति। अहं पातालं स्मरामि=भुजङ्गलोक. मा पातालं स्मरयति (? See next). But the rule "गतिबुद्धिप्रत्यवसानार्थ-शब्दकर्माकर्मकाणामणिकर्ता स णौ" does not apply, because कात्यायन by ruling "दृशेश्च" implies that बुद्धि in the Sutra has to be taken in the *general* sense and does not include knowledge described as of a particular kind such as श्रवणजन्यज्ञान, स्पर्शजन्यज्ञान, घ्राणजन्यज्ञान &c. Hence he provides for दर्शनजन्यज्ञान as an exception. Consequently मया पातालं स्मरयति (? see next) is what is expected. Now see next.

7. संस्मरयति—सम्+स्मृ+णिच्+लट् तिप्। This is of doubtful accuracy. The form expected is स्मारयति। स्मरयति is admissible if the meaning is "makes me yearn after it," *i. e.*, if उत्कण्ठा-पूर्वकस्मरण (आध्यान) is intended. स्मृ आध्याने is read in the घटादि list and is therefore मित् by "घटादयो मितः"। Then "मितां ह्रस्वः" give स्मरयति। The question is, can we have this meaning of स्मृ here? Some change from the ordinary meaning of स्मृ is obviously intended because, स्मरण ordinarily presupposes previous experience (पूर्वानुभव)। But the king had no previous experience of पाताल। We have therefore explained that the scene brings up to the king the picture of Patala as described in the Puranas. From this it is but a very very short step to arrive at the conclusion that the picture also creates in him a longing to see the original, *i. e.*, he has आध्यान। If this point be conceded then स्मरयति is defended. A sort of defence of माम् also may now be attempted. With स्मृ आध्याने the भाष्य has "स्मरति वनगुल्मस्य कोकिलः। स्मरयति एनं वनगुल्मः" where

एनम् means कोकिलम्। Thus the अणिकर्त्ता कोकिल becomes कर्म with णिच् attached.

21. विदू—(विलोक्य) भो वअस्स पेक्ख एसा क्खु मअणिआ मअणवसावेसं वहन्ती अभिणअं णच्चन्ती चूदलदिआए सह इदो ज्जेव आअच्छदि [भो वयस्य प्रेक्षस्व, एषा खलु मदनिका मदनवशावेषं वहन्ती अभिनवं नृत्यन्ती चूतलतिकया सह इत एव आगच्छति]।

Jest.—(*Observing*) See O friend, here is Madanika bearing the look of one under the influence of love and dancing in a novel fashion coming this very way along with Chutalatika.

Beng. বিদূ—(দেখিয়া) ওগো বয়স্য, দেখুন, এই যে কামের অধীন স্ত্রীলোকের বেষে নূতন ধরণে নাচিতে নাচিতে মদনিকা ও চূতলতিকা এই দিকেই আসিতেছে।

CHARCHA

1. मदनिका—A maid of the queen.

2. मदनवशावेषम् &c.—This is As. N's reading; As. B reads मदनपरवशावेषम् &c. मदनस्य वशा under the influence of love. तस्या वेष: the appearance of one under &c. अभिनवं यथा तथा नृत्यन्ती dancing in a peculiar manner.

3. चूतलतिकया &c.—चूतलतिका is another maid of the queen. Both As. B and As. N. begin the speech with भो प्रेक्षस्व and stop at आगच्छति and omit पेक्खदु भवं &c. with which others close.

22. (तत: प्रविशतो मदनलीलां नाटयन्त्यौ द्विपदीखण्डं गायन्त्यौ चेट्यौ)। मदनिका—(गायति)

कुसुमाउहपिअदूअओ मउलाइदवणचूअओ।
सिढ़िलिअमाणग्गहणओ वाअइ दाहिणपवणओ ॥१४॥

विअसिअवउलासोअओ कंक्खिअपिअअणमेलओ ।
पड़िवालणअसमत्थओ तम्मइ जुअइसत्थओ ॥१५॥
इह पढमं महुमासो जणस्स हिअआइं कुणइ मिदुलाइं ।
पच्छा विन्धइ कामो लद्धप्पसरेहिं कुसुमवाणेहिं ॥१६॥
कुसुमायुधप्रियदूतको मुकुलायितघनचूतकः ।
शिथिलितमानग्रहणको वाति दक्षिणपवनकः ॥१४॥
विकशितवकुलाशोकक: काङ्क्षितप्रियजनमेलकः ।
प्रतिपालनासमर्थकस्ताम्यति युवतिसार्थकः ॥१५॥
इह प्रथमं मधुमासो जनस्य हृदयानि करोति मृदुलानि ।
पश्चाद्विध्यति कामो लब्धप्रसरैः कुसुमबाणैः ॥१६॥]

(*Now enter the two hand-maids exhibiting the play of love and chanting a Dvipadi ditty*). *Madanika*—(*Sings*) Now blows the South wind the valued messenger of the flower-god, Cupid—the wind that provides the shady mango tree with blossoms and relaxes the hold of sensitiveness (14). Crowds of young females through whom the Vakula and the Asoka have budded, pine, with a longing for their beloved hosts. [*Or*—the company of their beloved] and becoming unable to wait (15). Now the spring-month first renders the hearts of people soft ; Kama (Cupid) then pierces them with shafts of flower that have found scope (16).

Beng. (তারপর মদনের লীলার অভিনয় করিতে করিতে ও দ্বিপদীগানের একপদ গাইতে গাইতে দুই চেটীর প্রবেশ)। মদনিকা—(গাইল) এইবারে দক্ষিণে বাতাস বহিতে আরম্ভ করিয়াছে। এ কামের প্রিয় দূত, ঘন পাতায় ঢাকা আমগাছ গুলিতে ইহা হইতে মুকুল হয়, এর প্রভাবে স্ত্রীলোকগণের মান করা বন্ধ হইয়া যায়। (১৪) এ সময়ে যুবতী স্ত্রীলোকেরা দলে দলে বকুল ও অশোক গাছে দোহদ দিয়া ফুল আনিয়া

দেয়, ও পরে প্রিয়জনের জন্য ব্যস্ত হইয়া অপেক্ষা করিতে না পারিয়া উৎকণ্ঠায় কাল কাটায়। (১৫) এ সময়ে প্রথমে মধুমাস আসিয়া লোকের হৃদয় কোমল করিয়া দেয় ও পরে কাম তাহার পুষ্পবাণেই উহা ভেদ করিতে পারে। (১৬)

कुसुमेति। व्याख्या—'कुसुमायुधस्य' कामस्य 'प्रियः दूतकः' दूतः अपि च 'मुकुलैः अयिताः' गमिताः 'घनाः' सान्द्राः निविडपत्राः 'चूताः' आम्रवृक्षाः येन तादृशः, किञ्च 'शिथिलितं' शिथिलं कृतं मनस्विनीनां प्रियेषु 'मानग्रहणं' येन तादृशः 'दक्षिणपवनकः' मलयानिलः 'वाति' सम्प्रति प्रवर्त्तते॥ विकसितेति। व्याख्या—'विकसितः' कुसुमितः 'बकुलः' बकुलवृक्षः 'अशोकः' अशोकवृक्षश्च दोहद-दानेन येन तथाविधः अपि च 'काङ्क्षितः' प्रार्थितः 'प्रियजनानां मेलकः' समूहः यस्य तादृशः, तथा 'प्रतिपालने' कालयापने प्रियागमनप्रतीक्षणे इत्यर्थः 'असमर्थः' अक्षमः 'युवतीनां' पूर्णयौवनानां कामिनीनां 'सार्थः' वर्गः 'ताम्यति' क्लिश्यते। इहेति। व्याख्या—'इह' अस्मिन् दक्षिणपवनसञ्चारकाले 'प्रथमम्' आदौ 'मधुमासः' वसन्तोदयमासः फाल्गुनः 'जनस्य हृदयानि मृदुलानि' कोमलानि 'करोति'। 'पश्चात्' कोमलेषु तेषु 'कामः लब्धः प्रसरः' वृत्तिः यैः तथाविधैः मृदुभिरेव 'कुसुमबाणैः' तानि मृदुलानि हृदयानि 'विध्यति' भिनत्ति। अयमेव कामस्यार्थे मधुमासस्योपयोगः॥

CHARCHA

1. मदनलीलाम् &c.—मदनस्य लीला विलासः &c. द्विपदी is a kind of metrical composition set to music. It consists of four lines each of 13 *Kalas* (कला or मात्रा)। "भवेद्द्विपदिका गीतिर्भरतेन प्रकीर्त्तिता। युक्ता चतुर्भिश्चरणैस्त्रयोदशकलात्मकैः" ॥ द्विपदिका is the same as द्विपदी (with कन् added स्वार्थे)। द्विपद्याः खण्डः छेदः &c.

2. कुसुम &c.—The मलयानिल is the favourite messenger because it prepares people for the reception of कुसुमायुध। The क is स्वार्थे throughout.

3. मुकुलायित &c.—मुकुलैः अयिताः योजिताः मुकुलायिताः। The derivation with क्यङ् is cumbrous and does not bring out the precise idea. घन is the reading of As. B; As. N reads बहु

but the reference to a *large* number serves no purpose, while घन providing a shade suggests attraction and enjoyment.

4. शिथिलित &c.—शिथिलं कृतम् इति शिथिल+णिच्+क्त कर्मणि शिथिलितम्। With the south-wind blowing sensitive girls no longer think of cutting their beloved. Comp. "पुंस्कोकिलो यन्मधुरं चुकूज मनस्विनीमानविघातदक्षम्" &c.

5. विकसित &c.—वकुलाश्च अशोकाश्च वकुलाशोकम्। "जातिरप्राणिनाम्" इति एकवद्भाव:। विकसितं मुकुलितं वकुलाशोकं यस्मात्। The युवतिसार्थ is the हेतु of the विकास of वकुल and अशोक। The women provide the दोहद and then these bloom. Comp. "पादाहत: प्रमदया विकसत्यशोक: शोकं जहाति वकुलो मुखशीधुसिक्त:"। Some read मोदक: for शोकक:। The Prakrita forms are almost alike—मोअओ and सोअओ—and likely to be confounded. As. N distinctly has सोअओ while As. B is ambiguous. विकसितवकुलामोदक: does not seem to give good sense. We may say विकसितान् वकुलवृक्षान् आमोदयति आह्लादयति इति विकसितवकुल + आ + मुद + अण् कर्तरि which is not satisfactory. The fact is here the correct reading has escaped us and we are groping in the dark. This will be obvious if we note that the lines rhyme in *pairs* (and possibly it is this that gives the song its name द्विपदी)। Thus दूअओ—चूअओ, इअओ—अअओ, मल्लओ—सल्लओ ; but सोअओ—मेलओ do not rhyme.

6. काङ्क्षित &c.—मिलन्त्यस्मिन् इति मिल+घञ् अधिकरणे मेल: crowd; or मेलनम् इति मिल+घञ् भावे मेल: interview, company &c. स्वार्थे कन्।

7. प्रतिपालन &c.—They pine because they find it hard to wait longer.

8. ताम्यति—As. B reads तम्मइ ; As N's reading is तामइ which is very likely a slip for तम्मइ। Some read भम्मइ yielding भ्राम्यति —wanders. They wander, because being unable to wait, have gone out themselves to meet their lovers.

9. युवति &c.—युवन्+ति स्त्रियां युवति। सार्थ is here a host. "सार्थोऽवणिग्समूहे वृन्दे" इत्यादि हैम:।

10 *Remark*—These two verses are in the त्रिपदी style, each चरण having 13 *matras* or *kalas*; thus—

कु सु मा ड ह पि ष द्रू ष षो

. . -- . . . . . -- . -- =13

Verse 16 is a गीति having both halves like the first half of an आर्या।

11. मृदुलानि—मृदुर्गुणः अस्यास्तीति मृदु + लच् मत्वर्थे।

12. लब्ध &c.—They have scope now because the heart has become soft and the arrows are of *flower* only not steel like ordinary arrows.

13. कुसुम &c.—कुसुमरूपाः बाणाः &c. "अरविन्दमशोकञ्च चूतञ्च नवमल्लिका। नीलोत्पलञ्च पञ्चैते पञ्चबाणस्य सायकाः॥"

23. राजा—(निर्वर्ण्य) अहो! मधुरोऽयमासां निर्भरः क्रीडारसः। तथाहि—

स्रस्तः स्रग्दामशोभां त्यजति विरचितामाकुलः केशपाशः
क्षीबाया नूपुरौ च द्विगुणतरमिमौ क्रन्दतः पादलग्नौ।
व्यस्तः कम्पानुबन्धादनवरतमुरो हन्ति हारोऽयमस्याः
क्रीडन्त्याः पीड्येव स्तनभरविनमन्मध्यभङ्गानपेक्षम्॥१७॥

King—(*Watching*) Ha! This pleasing enjoyment of sport by these females has run into excess. Thus—Of this tipsy girl sporting, regardless of the threatened smash of the waist which is bending under the weight of the breasts, the splendid locks, disturbed and dishevelled, discard, as if in pique, the imparted beauty of the fillet of wreath; these two anklets clinging to her feet shriek, in pain as it were, with double the vehemence; this necklace, tossed about by a succession of quakes, ceaselessly strikes her chest as if because it feels hurt.

Beng. রাজা—(লক্ষ্য করিয়া) হা ! এই স্ত্রীলোকদের খেলার এই মধুর আমোদ বাড়াবাড়িতে যাইয়া পড়িয়াছে। দেখ—ঐ মাতাল মেয়েটীর মাজাখানি স্তনের ভরে নুইয়া পড়িয়াছে, তথাপি এমন প্রচণ্ড লাফ মারিয়া এ খেলায় মাতিয়াছে যে মাজা ভাঙ্গে আর থাকে সে দিকে লক্ষ্যই করিতেছে না ; চুল খুলিয়া গিয়াছে, এলো গেলো হইয়া পড়িয়াছে যেন কেশপাশ রাগ করিয়া যে শোভা যত্ন করিয়া করা হইয়াছিল ফুলের মালা ফেলিয়া দিয়া সেই শোভা ত্যাগ করিয়াছে ; পায়ের নুপুর জোড়া যেন অতি কষ্টে পড়িয়া দ্বিগুণ চীৎকার করিয়া কাঁদিতেছে ; সমস্ত শরীর প্রবল কাঁপিতেছে বলিয়া হার এদিকে ওদিকে দুলিতেছে তাই যেন হার চটিয়া গিয়া অনবরত উহার বুকে ঘা মারিতেছে।

রাজেতি। ('নির্বর্ণ্য' নিপুণং নিরীক্ষ্য) 'অহো' ধিক্ 'প্রমদানাং' কামিনীনাং 'মধুরঃ ক্রীড়ারসঃ' বিহারপ্রমোদঃ সম্প্রতি 'নির্ভরঃ' অতিমাত্রো জাতঃ। 'তথাহি' দর্শয়তি—স্রস্ত ইতি। অন্বয়ঃ—ক্ষীবায়াঃ (অতএব) স্তনভরবিনমন্মধ্যভঙ্গানপেক্ষং ক্রীড়ন্ত্যাঃ অস্যাঃ স্রস্তঃ আকুলঃ কেশপাশঃ পীড়য়েব বিরচিতাং স্রগ্দামশোভাং ত্যজতি, পাদলগ্নৌ ইমৌ নূপুরৌ চ পীড়য়েব দ্বিগুণতরং ক্রন্দতঃ, কম্পানুরোধাৎ ব্যস্তঃ অয়ং হারঃ পীড়য়েব অনবরতম্ উরো হন্তি। ব্যাখ্যা—'ক্ষীবায়াঃ' মধুমত্তায়াঃ অতঃ প্রকৃত্যা এব 'স্তনভরেণ বিনমৎ' নম্রীভবৎ যৎ 'মধ্যং' তস্য ভঙ্গাশঙ্কায়াং 'ভঙ্গে অনপেক্ষা' অনাদরঃ যস্মিন্ কর্মণি তৎ যথা তথা 'ক্রীড়ন্ত্যাঃ' উদ্ধতমিব নৃত্যন্ত্যা ইত্যর্থঃ 'অস্যাঃ' দৃশ্যমানায়াঃ প্রমদায়াঃ 'স্রস্তঃ' বন্ধনান্মুক্তঃ অতএব 'আকুলঃ' বিচ্ছিন্নঃ 'কেশপাশঃ' কেশকলাপঃ 'পীড়য়া ইব' এবমনাদরসম্বন্ধাত্মসন্তাপাদিব 'বিরচিতাং' যত্নেন আহিতাং 'স্রগ্দাম্নঃ' পুষ্পমাল্যস্য তৎকৃতামিতি যাবৎ 'শোভাং ত্যজতি' কেশাৎ পুষ্পমালা বিগলতি ইতি ভাবঃ। 'পাদয়োঃ লগ্নৌ ইমৌ নূপুরৌ পীড়য়া ইব' পাদেন বিক্ষেপঃ, সোঽপি রমণ্যাঃ ন তু বীরস্য কস্যচিৎ, ততোঽপি পুনঃ ক্ষীবায়াঃ ইতি মনস্তাপাদিব 'দ্বিগুণতরম্' অত্যর্থং 'ক্রন্দতঃ' রুদিতঃ। অত্যর্থং ইতস্ততোলনাৎ জাতস্য 'কম্পস্য অনুবন্ধাৎ' অবিচ্ছেদাৎ 'ব্যস্তঃ' ইতস্ততো বিক্ষিপ্তঃ 'অয়ং হারঃ পীড়য়েব' দুঃখাদিব প্রতীকারপরঃ সন্ 'অনবরতম্' অবিরতম্ অস্যাঃ 'উরঃ হন্তি' বক্ষস্তাড়য়তি স্বয়ং প্রহৃতঃ প্রতিপ্রহরতি ইত্যর্থঃ। স্রগ্ধরা বৃত্তম্ ॥

CHARCHA

1. अहो—अव्यय expressing विगर्ह censure, disapproval &c. "अहो धिगर्थे शोके च" इत्यादि हैम: ।

2. निर्भर:—This is the विधेय here. Construe मधुर: क्रीडारस: निर्भर: *not* निर्भर: क्रीडारस: मधुर: । The verse following shows the निर्भरता (excess) not the मधुरता (charmingness). The excess is noticed and deprecated by अहो ।

3. स्रग्दाम &c.—The केशपाश was स्रस्त ; hence it felt aggrieved and in retaliation discards the wreath thus spoiling the beauty of the woman's head.

4. केशपाश:—प्रशस्त: केश: केशपाश: by the rule "प्रशंसावचनैश्च" । "मतल्लिकोद्घमिस्रा: स्यु: प्रकाण्डस्थलमिश्रय: । हस्तपाशतटा: पादपालीमचर्चिका-दय: ॥" is not a complete list. The प्रशंसा implied lies in the *quantity* of hair. Hence Amara says "पाश: पक्षश्च हस्तश्च कलापार्था: कचात् परे" । A नित्यसमास because the वाक्य does not imply प्रशंसा । कचात् परे signifies that this meaning obtains only when it is an उत्तरपद in a compound with some केशवाचक word as the पूर्वपद ।

5. द्विगुणतरम्—द्वौ गुणौ अस्मिन् द्विगुणम् । द्विगुणमेव इति द्विगुण+तरप् स्वार्थे द्विगुणतरम् । तरप् is sometimes seen स्वार्थे as in "सुतमभिन्नतरकं भवति"—*Bhashya.*

6. पाद्दलयौ—They were kicked (पाद्दलघ) about, and that by a woman, who again was drunk ; hence the mortification and lament.

7. व्यस्त: &c.—वि implies विशेषत्व । Hence the हार never got rest. The reason is supplied by कम्पानुबन्ध—Quake following quake, the necklace was *always* on the move.

8. अस्या:—It is not clear whether the reference is to मद-निका or any other of the numerous women that were out in the yard.

9. स्तनभर &c.—This shows development of the breasts. विनमत् refers to the *natural* stoop, as in "आवर्जिता किञ्चिदिव

सनाभ्याम्" । अङ्ग speaks of a reasonable apprehension from the unusually quick movements.

24. विदू—भो वअस्स अहं वि एदाणं वज्झपरिअराणं मज्झे णच्चन्तो गाअन्तो मअणमहूसवं सम्माणइस्सं [भो वयस्य, अहमपि एतासां बद्धपरिकराणां मध्ये नृत्यन् गायन् मदनमहोत्सवं सम्मानयिष्यामि] ।

Jest.—Ho ! Friend, I too shall honour Madana's festival singing and dancing among these that have girded up their loins.

राजा—(सस्मितम्) एवं क्रियताम् ।

King—(*Smiling*) Do so.

विदू—जं भवं आणवेदि [यत् भवान् आज्ञापयति] । (इति उत्थाय चेट्योर्मध्ये नृत्यन्) भोदि मअणिए, भोदि चूदलदिए, एदं चच्चरिअं मम्पि सिक्खावेहि [भवति मदनिके, भवति चूतलतिके, एतां चर्चरिकां मामपि शिक्षयतम्] ।

Jest.—As Your Majesty commands (*Rising and dancing on getting between the maids*) Respected Madanika, honoured Chutalatika, teach me too this piece of Charchari.

उभे—(विहस्य) हदास ण होदि एसा चच्चरी [हताश, न भवति एषा चर्चरी] ।

Both—(*Laughing*) Disappointed wight,—this is not a *Charchari*.

विदू—ता किं क्खु एदं [तत् किं खलु एतत्] ।

Jest.—What really is this then ?

मद—दुवदीखण्डं क्खु एदं [द्विपदीखण्डं खलु एतत्] ।

Mad.—This is a Dvipadi ditty.

विदू—(सादरम्) किं एदिना खण्डेण मोदआ लड्डुआ वा करीअन्ति [किं एतेन खण्डेन मोदका लड्डुका वा क्रियन्ते]।

Jest.—(*Eagerly*) Are cakes or balls made with this *khanda* (*ditty* also *treacle*).

मद—(विहस्य) हदास णहि णहि पठीअदि क्खु एदं [हताश, नहि नहि, पठ्यते खलु एतत्]।

Mad.—(*Laughing*) No, no, you luckless chap, it has to be chanted.

Beng. বিদূ—ওহে বয়স্য, এরা কোমর বাঁধিয়া লাগিয়াছে, আমিও এদের মধ্যে যাইয়া নাচিয়া ও গাইয়া মদনমহোৎসবের মান রক্ষা করি। রাজা—(হাসিয়া) তাই কর। বিদূ—যে আজ্ঞা। (উঠিয়া দুই চাকরাণীর মধ্যে নাচিতে নাচিতে) ওগো মদনিকা, ওগো চূতলতিকা এই চর্চরী গানটী আমাকেও শিখাইয়া দাও। উভয়ে—(হাসিয়া) পোড়াকপালে! এ চর্চরী নয়। বিদূ—তবে কি এ? মদ—এটী দ্বিপদী গানের খণ্ড। বিদূ—(আগ্রহের সহিত) এ খণ্ডে কি মোদক হবে না লাড্ডু হবে? মদ—(হাসিয়া) না, না। পোড়াকপালে! এ যে পড়িতে হয়।

CHARCHA

1. बद्धपरिकराभ्याम्—परि + कृ + घ भावे परिकर: preliminaries आरम्भ। "प्रयुज्यते परिकर: समूहारम्भयोरपि" इति शाश्वत:। बद्ध bound, arranged &c. बद्ध: परिकर: याभ्यां: those who have made a beginning. Or परित: क्रियते बध्यतेऽस्मिन् परिकर: to अधिकरणे the part of the body round which something is tied, *i. e.*, waist. बद्ध: परिकर: याभ्यां: those who have girded up their loins &c. Some editions commence the speech with सहासम्।

2. नृत्यम्—As. N has नृत्यति। But a stage direction in लट् usually finishes a speech.

3. विहस्य हताश &c.—As. N gives this speech to मदनिका।

4. सादरम्—As. N has सहर्षम्। Either expresses the jester's partiality for edibles. The word खण्ड has whetted his appetite. "खण्डोऽस्त्री शकले नेत्तुविकारमणिदोषयोः" इति मेदिनी। शकल is a *piece*, *i. e.*, here a *portion* of a song. This is what Madanika intends. The jester understands इक्षुविकार a production from the sugarcane.

5. हताश &c.—This occurs twice in this para and implies *disappointment*. हता आशा यस्य one whose expectations are shattered. Above, the jester expected a *Charchari* but it turns out to be a *dvipadi*; again here the jester finds a *song* when he expects *sweets*. As. B omits विस्मय।

25. विदू—(सविस्मयम्) पठीअदि क्खु एदं [पठ्यते खलु एतत्]। (सविषादम्) जइ पठीअदि ता अलं मम एदिना। पिअवअस्सस्स सआसं ज्जेव्व गमिस्सं [यदि पठ्यते, तत् अलं मम एतेन। प्रियवयस्यस्य सकाशमेव गमिष्यामि]। (इति गन्तुमुद्यतः)।

Jest,—(*In surprise*) It has to be chanted! (*Dejectedly*) Away with it if it is to be chanted. I will go back to my dear friend. (*Prepares to return*).

उभे—(हस्ते गृहीत्वा) हदास चिट्ठ, विना किलिअं कहिं गमिस्ससि [हताश तिष्ठ, विना क्रीडितं कुत्र गमिष्यसि]। (इति आकर्षतः)।

Both—(*Seizing by the hand*) Stay you luckless chap, whither would you go without sporting? (*They drag him*).

विदू—(आक्षिप्य हस्तं, प्रपलाय्य राजानमुपसृत्य) वअस्स णच्चिदम्हि। णहि णहि किलिअ पलाइदम्हि [वयस्य नर्तितोऽस्मि। नहि नहि, क्रीडित्वा पलायितोऽस्मि]।

Jest.—(*Freeing his hand, running away and approaching the king*) Friend, I have been made to dance. No, no, I have run away after having sported.

राजा—साधु कृतम्।

King—Well done.

Beng. বিদূ—(সবিস্ময়ে) এ পড়িতে হয় ! (সবিষাদে) যদি পড়িতে হয় তবে আমার এতে কাজ নাই। প্রিয় বয়স্যের কাছেই যাই। (যাইতে উদ্যত)। উভয়ে—(হস্তে ধরিয়া) পোড়া কপালে ! থাম, না খেলিয়া কোথায় যাইবি ? (হাত ধরিয়া টানা)। বিদূ—(হাত টানিয়া লইয়া, পলাইয়া রাজার কাছে যাইয়া) বয়স্য, আমাকে নাচাইয়া ছাড়িয়াছে। না না খেলিয়া পলাইয়া আসিয়াছি। রাজা—বেশ করিয়াছ।

CHARCHA

1. यदि पठ्यते &c.—Here we follow As. B. *Tarakavachaspati* and some others read "यदि पठ्यते न भुज्यते, तन्मम एतेन न कार्य्यम्। वरं प्रियवयस्यस्य एव सकाशं गमिष्यामि। (तथा करोति। अपसृत्य उपविशति। उभे आकर्षत: विदूषक आकर्षति)"।

2. उभे &c.—The text of this and the next speech is very corrupt. Our readings have been derived from a comparison of As. B and As. N. We add both these texts to enable the reader to judge for himself:—

As. B—उभे—(हस्ते गृहीत्वा) हदास चिट्ठ विना कीलिअं कहिं गमिस्ससि (इति बहुविधं ताडयत: विदूषकस्य बलाद्गच्छति। राजानमुपसृत्य) जअदु जअदु भट्टा। भो वअस्स णच्चिदम्हि णाडदम्हि। राजा—साधु कृतम्।

As. N—उभे—(आकर्षत:। विदू—आकर्षयति।) मद—हदास कहिं गच्छसि इध ज्जेव कीलम्ह। विदू—(आक्रम्य हस्तं प्रपलाय्य राजानमुपसृत्य) वअस्स णच्चिदोम्हि, णहि णहि कीलिअ पलाइदोम्हि।

3. विना कीडितम्—क्रीड़ + क्त भावे क्रीडितम् sport, play &c.

26. चूतलतिका—हज्जे मअणिए, चिरं क्खु अम्हेहिं कीलिदं। ता एहि णिवेदम्ह दाव भट्टिणीए सन्देसं भट्टा-

दाभस्स [हञ्जे मदनिके, चिरं खलु अस्माभिः क्रीडितम्। तत् एहि निवेदयामस्तावत् भर्त्र्याः सन्देशं महाराजस्य]।

Chutalatika—Well Madanika, long indeed have we sported; so come, let us deliver mistress' message to the Maharaja.

मद—चूदलदिए सुट्ठु तुए सुमरिदं एदं। एव्वं करेम्ह [चूतलतिके, सुष्ठु त्वया स्मृतमेतत्। एवं कुर्मः]।

Mada.—Chutalatika, well have you remembered it; let us do so.

उभे—(परिक्रम्य उपसृत्य च) जेदु जेदु भट्टा। देवी आणवेदि—[जयतु जयतु भर्त्ता। देवी आज्ञापयति—]। (इत्यर्द्धोक्ते लज्जां नाटयन्त्यौ) णहि णहि विण्णवेदि [न हि न हि, विज्ञापयति]।

Both—(*Going round and approaching*) Prosper, let sire prosper. The queen commands—(*Acting shame at this half-utterance*) No, no,—informs.

राजा—(विहस्य सादरम्) मदनिके, ननु आज्ञापयति इत्येव रमणीयं विशेषतोऽद्य मदनमहोत्सवे। तदुच्यतां किमाज्ञापयति देवी।

King—(*Laughing—with regard*) Well Madanika, 'commands' is indeed pleasing, especially to-day at Madana's Festival. So speak out what the queen commands.

विदू—आः दासीए धीए किंत्ति देवी आणवेदि त्ति [आः दास्याः पुत्रि, किमिति देवी आज्ञापयतीति]।

Jest.—O you slave's brood, why say 'Queen commands'?

चेड्यौ—एव्वं भट्टिणी विस्सवेदि जहा क्खु अज्ज मए मअ-रन्दुज्जाणं गदुअ रत्तासोअसंट्ठाविदस्स भअवदो कुसुमाउहस्स पूआ णिव्वत्तइदव्वा। तहिं अज्जउत्तेण सण्णिहिदेण होदव्वं त्ति [एवं भर्त्री विज्ञापयति यथा खलु अद्य मया मकरन्दोद्यानं गत्वा रक्ताशोकसंस्थापितस्य भगवतः कुसुमायुधस्य पूजा निर्व-र्त्तयितव्या। तत्र आर्य्यपुत्रेण सन्निहितेन भवितव्यमिति]।

Maids—The queen informs thus—To-day, going to the Makaranda gardens, the worship of the omnipotent Cupid that will be installed on the Red-Asoka tree has to be performed by me. My husband will be pleased to be present there.

Beng. চূতলতিকা—ওলো মদনিকা, অনেকক্ষণ খেলা হইয়াছে। তা চল কর্ত্রীর খবরটা যাইয়া মহারাজাকে দিই। মদ—ভাল মনে করিয়াছিস্, চূতলতিকা। তাই করি। উভয়ে—(ঘুরিয়া রাজার কাছে গিয়া) প্রভুর জয় হউক। দেবী আজ্ঞা করিতেছেন—। (আধখানা বলিয়াই লজ্জার অভিনয় করিয়া) না না—নিবেদন করিতেছেন। রাজা—(হাসিয়া—আগ্রহের সহিত) মদনিকা, "আজ্ঞা করিতেছেন" কথাটাই মিষ্ট, বিশেষতঃ আজ মদনমহোৎসবের দিনে। তা বল কি আদেশ করিতেছেন। বিদূ—'আজ্ঞা করিতেছেন' কি রে? বাঁদীর বেটী? উভয়ে—কর্ত্রী বলিতেছেন—আজ তিনি মকরন্দ বাগানে যাইয়া রক্তাশোক গাছে কামদেবের প্রতিষ্ঠা করিয়া পূজা করি-বেন। সেখানে মহারাজকে যাইতে হইবে।

CHARCHA

1. हञ्जे &c.—हञ्जे is the form of addressing a maid-servant. "हण्डे हञ्जे हला ह्वाने नीचां चेटीं सखीं प्रति" इत्यमरः।

2. सन्देशम्—सम् + दिश + घञ् कर्मणि सन्देशः verbal message वाचिकम्।

3. आज्ञापयति—आ + ज्ञा + णिच् + लट् तिप् commands. But command to the king is ridiculous. Hence the shame (लज्जां नाटयन्त्यौ)।

4. दास्याः पुत्रि—पुत्र स्त्रियाम् = पुत्र + ङीप् = पुत्री daughter. दास्याःपुत्री Lit. daughter of a slave. This is a statement of fact (स्वरूप-कथन)। The words are not compounded. If स्वरूपकथन be denied, then, we have to compound and retain षष्ठी (अलुक्) by "षष्ठ्या आक्रोशे"। दास्याःपुत्री in that case is simply an abuse (आक्रोश) and not a fact. As. B omits this speech, perhaps with better taste, because the king himself having accepted the word आज्ञापयति, the jester is no body to object.

5. रक्ताशोक &c.—रक्ताशोके संस्थापितः &c. As. B reads स्थितस्य for संस्थापितस्य। स्थितस्य implies that the image was a fixture there, which it was not as is evident from प्रतिष्ठापय in "प्रतिष्ठापय अशोकमूले भगवन्तं प्रद्युम्नम्" (para 35, *Supra*). Nyayapanchanana's संस्थापितस्य is preferable.

27. राजा—वयस्य किं वक्तव्यमुत्सवादुत्सवान्तरमापतितमिति ?

King—Friend, need it be told that a fresh festival surpassing this one is on ?

विदू—भो वअस्स ता उट्ठेहि तहिं ज्जेव्व गच्छम्ह जेण तहिं गदस्स ममावि बम्हणबालअस्स सोत्थिवाअणं किम्पि भविस्सदि त्ति [भो वयस्य, तत् उत्तिष्ठ तत्रैव गच्छामः येन तत्र गतस्य ममापि ब्राह्मणबालकस्य स्वस्तिवाचनं किमपि भविष्यति इति]।

Jest.—Then get up, my friend, there do we go, so that, when present there, some thing to make me utter blessings will also come unto me—a Brahman lad.

राजा—मदनिके गम्यतां देव्यै निवेदयितुम् अयमहमागत एव मकरन्दोद्यानमिति।

King—Madanika, go and report to the queen that I shall presently be gone to the Makaranda gardens.

चेट्यौ—जं भट्टा आणवेदि [यत् भर्त्ता आज्ञापयति] (इति निष्क्रान्ते)।

Maids—As Sire commands. (*Exeunt*).

राजा—वयस्य एहि अवतराव:। (उभौ प्रासादावतरणं नाटयत:)।

King—Come friend, we get down. (*Both act descent from the mansion*).

Beng. রাজা—বয়স্য, এ উৎসবের অধিক অন্য এক উৎসব আসিয়া পড়িল একি বলিয়া দিতে হইবে? বিদূ—ওগো, বয়স্য, তবে উঠুন সেইখানেই যাই। কেননা সেখানে গেলে এই বামনের ছেলেরও কিছু স্বস্তিবাচন জুটিবে। রাজা—মদনিকা, যাও দেবীকে গিয়া বল আমি মকরন্দোদ্যানে গেলাম বলে। চেটীদ্বয়—প্রভুর যে আজ্ঞা (নিষ্ক্রান্ত)। রাজা—বয়স্য, এস নামি (উভয়ের প্রাসাদ হইতে অবতরণের অভিনয়)।

CHARCHA

1. किं वक्तव्यम् &c.—'उत्सवात्' मदनमहोत्सवात् तमभिभूय इत्यर्थ: [ल्यब्लोपे पञ्चमी] 'उत्सवान्तर'' देव्या आमन्त्रणरूपम् 'आपतितम् इति वक्तव्यं किम्'? मदनमहोत्सवादप्यधिकमेतस्मा इत्यकथितमपि भवता बुध्यते एव। अपरिहार्य्ये देव्या वचनमिति भाव:।

2. स्वस्तिवाचनम्—स्वस्ति blessing मङ्गल। An अव्यय। स्वस्ति इत्येतत् वाच्यते अनेन इति स्वस्ति + वच + णिच् + ल्युट् करणे that which makes one utter blessings, *i. e.*, a fee. Brahmanas are exhorted with the words "स्वस्ति भवन्तोऽधिब्रुवन्तु"। The reply is "ओम् स्वस्ति"। Or वच + णिच् + ल्युट् भावे वचनम् securing the utterance. स्वस्ति इत्येतस्य वाचनम् securing the utterance of the word स्वस्ति। स्वस्तिवाचनं प्रयोजनमस्य इति स्वस्तिवाचन + ठञ् from which ठञ् disappears by "पुण्याहवाचनादिभ्यो लुक् वक्तव्य:"। स्वस्तिवाचनिक in Sak. Act IV is derived differently (see Sak.).

28. राजा वयस्य आदेशय मकरन्दोद्यानस्य मार्गम्।

King—Friend, show me the way to the Makaranda gardens ?

विदु—एदु एदु भवं [एतु एतु भवान्]। (इत्युभौ परिक्रामतः)।

Jest.—Proceed, let your Highness proceed. (*Both go round*).

विदू—(अग्रतोऽवलोक्य) भो एदं तं मअरन्दुज्जाणं। ता एहि पविसम्ह [भो एतत् तत् मकरन्दोद्यानम्। तदेहि प्रविशामः]। (इति प्रविशतः। सविस्मयमवलोक्य) भो वअस्स पेक्ख पेक्ख एदं तं मलअमारुदान्दोलिदमउलन्तसहआरमञ्जरी-रेणुपडलपडिबद्धपडविआणं मत्तमहुअरणिअरमुक्कझङ्कार-मिलिदमहुरकोइलालावसङ्गीदमुहरअं तुहागमणदरसिआअरं विअ मअरन्दुज्जाणं लक्खीअदि। ता अवलोएदु भवं [भो वयस्य, प्रेक्षस्व प्रेक्षस्व, एतत् तत् मलयमारुतान्दोलितमुकुलायमानसहकारमञ्जरीरेणुपटलप्रतिबद्धपटवितानं मत्तमधुकर-निकरमुक्तझङ्कारमिलितमधुरकोकिलालापसङ्गीतमुखरं त्वदागमनदर्शितादरमिव मकरन्दोद्यानं लक्ष्यते। तत् अवलोकयतु भवान्]।

Jest.—(*Looking in front*) Ho ! This is the Makaranda gardens. So come, we go in. (*They enter*). (*Observing with wonder*) Look, Ho ! Friend look. The famous Makaranda garden here appears like one showing its appreciation of your visit with a silken canopy spread out by means of a mass of the blossoms of mango trees in bud shaken by the Malaya

breeze and resounding with the music of the Kokila's sweet warble accompanied by the hum uttered by groups of giddy black-bees. So, do you behold.

Beng. রাজা—বয়স্ত মকরন্দোদ্যানের পথ দেখাইয়া চল। বিদূ—আসুন, আপনি আসুন। (উভয়ের পরিক্রমণ)। বিদূ—(সম্মুখের দিকে চাহিয়া) ওগো, এই সেই মকরন্দোদ্যান। তবে আসুন ভিতরে যাই। (উভয়ের প্রবেশ)। (সবিস্ময়ে দেখিয়া) বয়স্ত দেখুন দেখুন! এখানে মকরন্দোদ্যান যেন আপনি আসিবেন বলিয়া আদরে প্রস্তুত হইয়া আছে—আম গাছের মুকুলগুলিতে মঞ্জরী ধরিয়াছে, দক্ষিণ বায়ুতে গাছ কাঁপাইয়া মঞ্জরীর রেণুগুলি উড়াইয়া যেন উপরে একখানি রেশমী চাঁদোয়া খাটাইয়া রাখিয়াছে—মধুমত্ত ভ্রমরগুলি ঝঙ্কার দিতেছে, তার সঙ্গে মধুর কোকিলের রব মিলিয়াছে। সেই সঙ্গীতে উদ্যানখানি শব্দায়মান। আপনি দেখুন।

CHARCHA

1. आदिशय—आ + दिश + णिच् स्वार्थे + लोट् हि। स्वार्थिक णिच् in such cases seems more polite than the plain root without णिच्।

2. एतु &c.—As. N has भर्त्ता instead of भवान् which is the reading of As. B. भर्त्ता does not come well from one of Vidushaka's position. Comp. "भट्टे ति चाधमः"।

3. मलयमारुत &c.—मुकुलानि अयमानाः लभमानाः becoming endowed with buds. पटल is समूह, व्रज a collection. "पटलं छदिषि व्रजे" इत्यादि विश्वः। रेणूनां पटलानि। वितान awning चन्द्रातप (उल्लोच)। "मौक्ते वितानमुल्लोचे" इत्यनेकार्थकोषः। पट high class cloth सुचेल। "पटः पियालवृक्षे च सुचेले च पुरस्कृतौ" इति विश्वः। Hence here it is 'silken cloth,' the colour of the pollens of mango being yellowish brown. पटनिर्मितं वितानं पटवितानम्। Dissolve the compound thus—'मलयमारुतेन आन्दोलिताः मुकुलायमानाः' ये 'सहकाराः' आम्रवृक्षाः तेषां 'मञ्जरीणां रेणुपटलैः प्रतिबद्धं' प्रगुणीकृतं 'पटवितानं यस्मिन्। A cloud of dust of the mango blossoms was floating in the air in the shape of a silken awning spread out for the occasion.

4. मत्तमधुकर &c.—'मत्तैः मधुकरनिकरैः' भ्रमरसमूहैः 'मुक्तः' यः 'झङ्कारः' गुञ्जनं तेन सह 'मिलितः' यः 'मधुरः कोकिलालापः' तेन जातं यत् 'सङ्गीतं' तेन

'मुखरम्' अनुनादितम् । The music (सङ्गीत) was vocal from the performance of the Kokila's, while the black-bees furnished instrumental music, their hum supplying the accompaniment of the lyre. As. N reads मुखावह for मुखर of As. B. But मधुर already occurs in the compound, so मुखावह seems almost superfluous.

5. त्वदागमन &c.—तव आगमने दर्शितः आदरः अनेन ।

6. अवलोकयतु—This is the reading of As. B also Boht. and G. As. N reads प्रविशतु which is manifestly corrupt because we have इति प्रविशतः already above. It must be noticed that As. B here omits the entire passage from अग्रतो to प्रविशतः । In other words it does not notice the प्रवेश at all which is a defect. The reading अवलोकयतु which expresses a request for अवलोकन agrees very well with the stage-direction समन्तादवलोक्य which immediately follows.

29. राजा—(समन्तादवलोक्य) अहो रम्यता मकरन्दोद्यानस्य ! इह हि—

उद्यद्विद्रुमकान्तिभिः किसलयैस्ताम्रां त्विषं बिभ्रतो
भृङ्गालीविरुतैः कलैरविशदव्याहारलीलाभृतः ।
घूर्णन्तो मलयानिलाहतिचलैः शाखासमूहैर्मुहु-
र्भ्रान्तिं प्राप्य मधुप्रसङ्गमधुना मत्ता इवामी द्रुमाः ॥ १८ ॥

King—(*Looking all round*) O the loveliness of the Makaranda gardens ! Here truly—Yonder trees, having felt the touch of Madhu (*Spring* also *Wine*), appear now like drunk showing a coppery hue with fresh leaves of the lustre of sprouting coral playing the part of one with indistinct speech with the sweet confused hum of rows of black-bees, and reeling with its complement of branches ever and anon quaking from the stroke of the Malaya (South) wind.

Beng. রাজা—(চারিদিকে দেখিয়া) আহা! মকরন্দ উদ্যানের কি চমৎকার শোভা! এখানে—ঐ গাছগুলিকে এখন মধুর (মধু—বসন্ত, মদ) সংস্পর্শে মাতালের মত দেখাইতেছে। প্রবালের মত লাল নূতন পাতা বাহির হওয়াতে উহাদের চেহারা মাতালের মত তাম্রবর্ণ হইয়াছে; উহাদের উপর দলে দলে ভ্রমর পড়িয়া অব্যক্ত মধুর গুঞ্জন করিতেছে, যেন উহারা মাতালের মত অস্পষ্ট বাক্যে কথা কহিতেছে; মলয় বায়ু থাকিয়া থাকিয়া আসিয়া উহাদের শাখাগুলি কাঁপাইয়া দিয়া যাইতেছে যেন উহারা মাতালের মত টলিতেছে।

उद्यदिति। अन्वयः—इह हि अधुना मधुप्रसङ्गं प्राप्य उद्यद्विद्रुमकान्तिभिः किसलयैः ताम्रां त्विषं बिभ्रतः कलैः भृङ्गालीविरुतैः अविशदव्याहारलीलाभृतः मुहुः मलयानिलाहतिचलैः शाखासमूहैः घूर्णन्तः अमी द्रुमाः मत्ताः इव भान्ति। व्याख्या—रम्यतामेव दर्शयति द्वाभ्यां श्लोकाभ्याम्। 'इह हि' मकरन्दोद्याने 'अधुना' सम्प्रति 'मधुनः' वसन्तस्य मद्यस्य च 'प्रसङ्गं' सम्पर्कं 'प्राप्य' लब्ध्वा 'उद्यतां' प्ररोहतां 'विद्रुमाणां' प्रवालाङ्कुराणां 'कान्तिरिव कान्तिः' येषां तैः 'किसलयैः' बालपल्लवैः हेतुभिः मधुमत्ता इव जनाः 'ताम्रां त्विषं' छविं 'बिभ्रतः' धारयन्तः अपि च 'कलैः' अव्यक्तमधुरैः 'भृङ्गालीनां' भ्रमरपङ्क्तीनां 'विरुतैः' गुञ्जनैः 'अविशदाः' अस्पष्टाः 'व्याहाराः' उक्तयः येषां तेषां मधुमत्तानां जनानां 'लीलां' विलासं 'बिभ्रति' धारयन्ति ये तथाविधाः किञ्च 'मुहुः' वारंवारं 'मलयानिलस्य' दक्षिणपवनस्य 'आहत्या' विक्षोभेण 'चलैः' भ्रमद्भिः 'शाखासमूहैः' [अभेदे तृतीया] 'घूर्णन्तः' घूर्णमानाः 'अमी द्रुमाः' पादपाः 'मत्ता इव भान्ति' स्वयं मधुक्षीबा इव लक्ष्यन्ते। शार्दूलविक्रीडितं वृत्तम् ॥

CHARCHA

1. उद्यत् &c.—उद्+इ+शतृ उद्यत् shooting, sprouting. विद्रुम coral प्रवाल। "विद्रुमो रत्नवृक्षेऽपि प्रवाले पल्लवेऽपि च" इति विश्वः। Corals are said to throw out shoots (अङ्कुर)। Comp. "ततावरस्याङ्घ्रिषु विद्रुमेषु पर्यस्तमेतत् सहसोर्मिवेगात्। ऊर्ध्वाङ्कुरप्रोतमुखं कथञ्चित् क्लेशादपक्रामति शङ्खयूथम्।"

2. ताम्रां त्विषम् &c.—People wear a coppery complexion

when drunk. म+शतृ विभ्यत्। तै। भ्र is an अव्यय root hence we do not get विभ्रन्त: the नुम् being prohibited by "नाभ्यस्ताच्छतुः"।

3. भृङ्गाली &c.—आलि is पङ्क्ति line. "आलिः सखयौ स्त्रियां पङ्क्तिरालिस्वदाहृता" इत्यनेकार्थः। आलि+ङीष् आली optionally.

4. अविशद &c.—अविशद indistinct अव्यक्त। "विशदः पाण्डुरे व्यक्ते" इति हैमः। वि+आ+हृ+घञ् कर्मणि भावे वा व्याहार speech. "व्याहार उक्तिर्लपितं भाषितं वचनं वचः" इत्यमरः। अविशदः व्याहार एषाम् अविशदव्याहाराः people of indistinct speech. तेषां लीला। तां बिभर्ति इति क्विप् कर्त्तरि।

5. घूर्णन्तः—घूर्ण तुदादि+शतृ। The भ्वादि root is आत्मनेपदी and takes शानच्।

6. शाखासमूहैः—The boughs are shaking ; hence he says, the tree is reeling. This assumes identity (अभेद) of शाखा with द्रुम। Hence अभेदे करणे तृतीया।

7. मधुप्रसङ्गम्—प्र + सञ्ज + घञ् भावे प्रसङ्ग touch. मधुनः प्रसङ्गः (wine) also मधोः प्रसङ्गः (spring). मधु is masculine when meaning वसन्त। "दैत्यचैत्रवसन्तेषु द्रुमभेदे च ना मधुः" इति त्रिकाण्डशेषः।

30. अपिच—

मूले गण्डूषसेकासव इव वकुलैर्वास्यते पुष्पवृष्ट्या
मध्वाताम्रे तरुण्या मुखशशिनि चिराच्चम्पकान्यद्य भान्ति
आकर्ण्याशोकपादाहतिषु च रणतां निर्भरं नूपुराणां
झङ्कारस्यानुगीतैरनुकरणमिवारभ्यते भृङ्गसार्थैः ॥१८॥

Moreover—Just now, at last, the mouthful of wine sprinkled at the root is, as if, being flavoured with a shower of flowers by the *Vakula* trees ; the Champaka flowers are appearing, the moon-like faces of young damsels being still copper-coloured with wine ; having heard of the jingle of anklets sounding loud at strokes on Asoka trees with the

feet (of females), imitation is being commenced by swarms of black-bees with their hum following.

Beng. আরও দেখ—এত দিনের পর আজ এই বকুল গাছগুলির গোড়ায় দোহদের জন্ত গাল ভরিয়া যে মদ ফেলা হইয়াছে সেগুলি না শুকাইতেই গাছে ফুল ফুটিয়াছে, ঝরিয়া সেই মদের উপর পড়িয়াছে, যেন গাছ সেগুলিকে পান করার আগে সুগন্ধ করিয়া লইতে চাহিতেছে; যুবতিগণের মুখচন্দ্র মদে তাম্রবর্ণ থাকিতে থাকিতেই তাহাদের হাসের দোহদ পাইয়া চাঁপার ফুল তৎক্ষণাৎ বাহির হইয়াছে; অশোক গাছে দোহদ দেওয়ার জন্ত রমণীরা নূপুর পরিয়া লাথি মারিয়াছে, সে নূপুরের আওয়াজ না থামিতেই গাছে ফুল হইয়াছে, ভ্রমর আসিয়া জুটিয়াছে ও নূপুরের ঝঙ্কার শুনিয়া অনুকরণ আরম্ভ করিয়াছে ।

मूले इति। अन्वयः—इह हि चिरादद्य बकुलैः मूले तरुण्याः गण्डूषसीध्वासवः पुष्पवृष्ट्या वास्यते इव, तरुण्याः मुखशशिनि मध्वाताम्रे (एव) चम्पकानि भान्ति, भृङ्गसार्थैश्च आकर्ण्य अशोकपादाहतिषु निर्भरं रणतां नूपुराणां झङ्कारस्य अनुकरणम् अनुगीतैः आरभ्यते इव। व्याख्या—'इह हि' मकरन्दोद्याने 'चिरात्' बहोः कालात् परं पूर्ववसन्तात् द्वादशे मासि इत्यर्थः 'अद्य' अस्मिन् वसन्तागमे 'बकुलैः' बकुलपादपैः 'मूले' अधस्तात् 'तरुण्याः' प्रमदायाः यः 'गण्डूषसीधोः' मुखपूर्त्तिप्रदानस्य 'आसवः' मद्यं तं सिक्तं गण्डूषमद्यमित्यर्थः 'पुष्पवृष्ट्या' तत्क्षणजातपुष्पाणां वर्षणेन 'वास्यते इव' आत्मनः सुखपानार्थं सुरभीक्रियते इव। अयुक्ते एव दोहदासवे पुष्पाणि जातानि, वृष्टानि च, तेन पुनर्वासितोऽपि स आसवः, इत्यहो रम्यता मकरन्दोद्यानस्य। इह हि 'तरुण्याः मुखशशिनि' आननेन्दौ 'मधुना आताम्रे' मदेन अरुणे एव अनपगते एव अरुणिमनि इत्यर्थः पटुमृदुहसनरूपं दोहदं प्राप्य तत्क्षणं 'चम्पकानि भान्ति' चम्पकपुष्पाणि समुद्गतानि भवन्ति। मधुमत्ताभिर्योषिद्भिः प्रदत्ते पटुमृदुहसनरूपे दोहदे, अलुप्ते एव मुखेषु तासां मदरागे, झटिति चम्पकानां पुष्पाणि जातानि, इत्यहो रम्यता मकरन्दोद्यानस्य। 'भृङ्गसार्थैः' भ्रमरकुलैरपि 'आकर्ण्य' श्रुत्वा [अकर्मकवद्व्यवहारः] 'अनुगीतैः' पश्चादारब्धैः गीतैः 'अशोकेषु' अशोकवृक्षेषु याः 'पादाहतयः' दोहदार्थं चरणप्रहाराः तासु 'निर्भरं रणताम्' अत्यर्थं ध्वनतां 'नूपुराणां झङ्कारस्य' निस्वनस्य 'अनु-

करणम् आरभ्यते इव'। कलिकृते एव अनुरणते पुष्पोद्गमः भ्रमरागमनम् अनुरणनानु-करणमपि, इत्यहो रम्यता मकरन्दोद्यानस्य। स्रग्धरा वृत्तम्।

CHARCHA

1. गण्डूष &c.—गण्डूष is a mouthful. "गण्डूषो मुखपूरणे" इति हैम:। आ+सु+अप् कर्मणि आसव: wine. गण्डूषस्य सेक:। तस्य आसव:। Wine to sprinkle in mouthfuls. This is supposed to hasten the show of flowers in the case of the Vakula tree. Comp. "शीधं स्पाति वकुलो मुखशीधुसिक्तः"।

2. वासन्ते—The tree drinks the wine with its feet (पादप) : It prefers to have it flavoured with its own flowers !!

3. मध्याताम्रे &c.—The recipe to promote flowers in the Champaka is feminine laugh both loud and low. "पटुमृदुहसना-च्चम्पक:"। Hence the females got tipsy with wine to enable them to laugh suitably under the shade of the Champaka. The response was so rapid that flowers appeared before the flush in the face of the females was quite gone.

4. आकर्ण्य—आ सम्यक् कर्णेन गृहीत्वा इति आ+कर्ण+णिच्+ल्यप्। This is सकर्मक the कर्म being झङ्कार। But in a sentence like अङ्गनाभि: झङ्कारमाकर्ण्य अनुक्रियन्ते the principal verb appropriates the कर्म to itself leaving the subordinate verb आकर्ण्य to go with-out a कर्म (अकर्मकवद्व्यवहार:)। Changing the voice अङ्गनाभि: आकर्ण्य झङ्कार: अनुक्रियते। Now अनुक्रियते is the same as अनुकरणं क्रियते आरभ्यते &c. Substituting this for अनुक्रियते we have to change झङ्कार: into झङ्कारस्य because झङ्कार: is now no longer directly connected with the तिङ् in क्रियते, आरभ्यते &c. but with the कृत् in अनुकरणम्। Hence by "कर्तृकर्मणो: कृति" we have षष्ठी in झङ्कारस्य।

5. अशोक &c.—The अशोक blooms when kicked by a woman with her anklets on. "सनूपुररवेण स्त्रीचरणेनाभिताडनम्। दोहदं यदशोकस्य तत: पुष्पोद्गमो भवेत्।"

6. निर्भरम्—भृ+अप् भावे भरः excess अतिशयः। "भरोतिशयभारयोः" इति विकाण्डशेषः। निःशेषेण भरो यथा तथा निर्भरम् excessively. Qual. रचनक्रिया। As. B reads निस्वनम् for निर्भरम्, but it seems the excess has to be specified so as to keep up the resonance for some time to allow the black-bees to imitate.

7. *Remark.*—Mallinatha has the following verse on the दोहद necessary for certain trees :—"स्त्रीणां स्पर्शात् प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात् पादाघातादशोकस्तिलककुरवकौ वीक्षणालिङ्गनाभ्याम्। मन्दारो नर्मवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात् कर्णिकारः॥"

31. विदू—(आकर्ण्य) भो वअस्स ण एदे महुअरा णेउर-सद्दं अणुहरन्ति। णेउरसद्दो ज्जेव्व एसो देवीए परिअणस्स [भो वयस्य, नैते मधुकरा नूपुरशब्दमनुहरन्ति। नूपुरशब्द एव एष देव्याः परिजनस्य]।

Jest.—(*Listening*) Ho ! Friend, these black-bees are not imitating the jingle of anklets ; but it is the jingle itself of the anklets of the attendants of the queen.

राजा—वयस्य, सम्यगवधारितम्।

King—Friend, rightly guessed.

(ततः प्रविशति वासवदत्ता, काञ्चनमाला, गृहीतपूजोप-करणा सागरिका, विभवतश्च परिवारः) वासवदत्ता—हञ्जे कञ्चणमाले आदेसेहि मे मअरन्दुज्जाणस्स मग्गं [हञ्जे काञ्चन-माले, आदेशय मे मकरन्दोद्यानस्य मार्गम्]।

(*Now enter Vasavadatta, Kanchanamala, Sagarika carrying materials for worship and attendants as suiting status.*) *Vasa-vadatta*—Hola ! Kanchanamala, show me the way to the Makaranda gardens.

काञ्च—एदु एदु भट्टिणी [एतु एतु भर्त्री]।

Kunch.—Proceed, let Mistress proceed.

Beng. বিদূ—(শুনিয়া) ওগো বয়স্য, এ ভ্রমরে নূপুর শব্দের অনুকরণ করিতেছে নয়, এ দেবীর পরিজনদের নূপুরেরই শব্দ। রাজা—বয়স্য, ঠিক ধরিয়াছ। (তারপর বাসবদত্তা, কাঞ্চনমালা, পূজার উপকরণ লইয়া সাগরিকা ও যথাযোগ্য পরিজনবর্গের প্রবেশ)। বাসবদত্তা—ওলো কাঞ্চনমালা, মকরন্দ বাগানের পথ দেখাইয়া চল্। কাঞ্চ—চলুন, কর্ত্রী ঠাকরুণ চলুন।

CHARCHA

1. अनुहरन्ति—अनु+हृ means to imitate. The reference is to *casual* imitation, hence the Varttika "हरतेर्गततात्च्छील्ये" does not apply and we do not get आत्मनेपद। But if *habit* (ताच्छील्य) is implied regarding one's *style* (गत) we must have the आत्मनेपद as in पैतृकमश्वा अनुहरन्ते।

2. वासवदत्ता—This is the queen referred to already by "प्रद्योतस्य सुता," sl. 10.

3. गृहीत &c.—पूजाया उपकरणानि। गृहीतानि पूजोपकरणानि यया। सागरिका is the daughter of the king of Simhala of whom Yaugandharayana speaks in the विष्कम्भक। Her real name is रत्नावली। The Queen calls her सागरिका (see Act IV). She is not aware of the high ancestry of the girl and employs her at menial work as the epithet गृहीतपूजोपकरणा implies. पूजा is कन्दर्पपूजा as intended and already reported to the king (para 28, above).

4. कुसुमे—See para 26. आदिश्यत has णिच् स्वार्थे (see para 28).

5. मे—"क्रियया यमभिप्रैति स सम्प्रदानम्" इति सम्प्रदाने चतुर्थी।

32. वास—(परिक्रम्य) हञ्जे काञ्चणमाले अध केत्तिअ दूरे सो रत्तासोअपाअवो जहिं मए भअवदो मअणस्स पूआ

णिव्वत्तइदव्वा [हञ्जे काञ्चनमाले, अथ कियद्दूरे स रक्ताशोक-पादपः यत्र मया भगवतो मदनस्य पूजा निर्वर्त्तयितव्या]।

Vas.—Hola ! Kanchanamala, how far is the *Raktasoka* tree where the worship of glorious Madana has to be performed by me ?

काञ्च—भट्टिणि आसण्णो ज्जेव्व। किं ण पेक्खदि भट्टिणी इअं क्खु सा णिरन्तरुब्भिण्णकुसुमसोहिणी भट्टिणीए परिग्गहीदा माहवीलदा, एसा क्खु अवरा णोमालिअलदा जाए अआलकुसुमसमुग्गमसद्धालुणा भट्टिणा अणुदिणं आआसीअदि अप्पा। ता एदं अदिक्कमिअ दीसदि ज्जेव्व सो रत्तासोअपाअवो जहिं देवी पूआं णिव्वत्तइस्सदि [भर्त्रि, आसन्न एव। किं न प्रेक्षते भर्त्री इयं खलु सा निरन्तरोद्भिन्नकुसुमशोभिनी भर्त्र्या परिगृहीता माधवीलता, एषा खलु अपरा नवमालिकालता यस्या अकालकुसुमसमुद्गमश्रद्धालुना भर्त्रा अनुदिनमायास्यते आत्मा। तत् एनामतिक्रम्य दृश्यते एव स रक्ताशोकपादपो यत्र देवी पूजां निर्वर्त्तयिष्यति]।

Kanch.—It is close by, my Mistress. Does not my Mistress notice that this is the Madhavi creeper reserved to herself by Mistress and now looking gay with a close crop of flowers (lit.—flowers that have cropped up close) ; and that this other is the Navamalika creeper yearning after an untimely show of whose flowers Master is wearying himself out day and night ? Well, beyond this is indeed seen the *Raktasoka* tree where Your Highness will perform the worship.

वास—ता एहि तहिं ज्जेव्व लहुं गच्छम्ह [तदेहि तत्रैव लघु गच्छामः]।

Vas.—Come then we shall go there quick.

काञ्च—एदु एदु भट्टिणी [एतु एतु भर्त्री]। (सर्व्वाः परिक्रामन्ति)।

Kanch.—Proceed, let Mistress proceed. (*All go round the stage*).

Beng. বাস—(পরিক্রমণ করিয়া) ওলো কাঞ্চনমালা, যেখানে আমি ভগবান্ মদনের পূজা করিব সে রক্তাশোক গাছটা আর কত দূরে? কাঞ্চ—কাছেই। কর্ত্রী দেখিতেছেন না এই আপনার খাসের মাধবীলতা গাছটী এখন গায়ে গায়ে ফুল ধরাতে কেমন শোভা পাইয়াছে, আর এই আর একটী লতা, প্রভুর নবমালিকা, যাতে অকালে ফুল ধরাইতে হইবে বলিয়া প্রভু দিন রাত খাটিতেছেন? তা এইটী ছাড়াইয়াই সেই রক্তাশোক গাছ দেখা যাইতেছে যেখানে আপনাকে পূজা দিতে হইবে। বাস—তবে এস, তাড়াতাড়ি সেই খানেই যাই। কাঞ্চ—চলুন, কর্ত্রী ঠাকরুণ চলুন। (সকলের পরিক্রমণ)।

CHARCHA

1. कियद्दूरे—दूर is दूरदेश here. किम् + वतुप् परिमाणे कियत् how much. कियत् दूरम्। तस्मिन्। अधिं ७मी।

2. निरन्तर &c.—निर्गतम् अन्तरम् अवकाशः यस्मात् निरन्तरम् close. तत् यथा तथा उद्भिन्नानि। तादृशानि कुसुमानि। तैः शोभते इति निरन्तरोद्भिन्नकुसुम + शुभ + णिनि कर्त्तरि साधुकारिणि।

3. परिगृहीता—Lit appropriated. The creeper was allotted to the queen *as her own*.

4. अकाल &c.—श्रत् + धा + आलुच् कर्त्तरि साधुकारिणि श्रद्धालुः cherishing wish. अविद्यमानः कालः यस्य अकालः unseasonal. कुसुमानां समुद्गमः। अकालः कुसुमसमुद्गमः। तस्मिन् श्रद्धालुः।

5. अनुदिनम्—दिने दिने इति यथार्थेऽव्ययीभावः।

6. अतिक्रम्य—The nom. is जनेन understood. Thus जन: एना-मतिक्रम्य रक्ताशोकपादपं पश्यति in the कर्तृवाच्य। Changing the voice जनेन एनामतिक्रम्य रक्ताशोकपादपो दृश्यते। But this does not necessarily imply that the Asoka was close by (आसन्न एव)। It is therefore better to supply स्थित: after अतिक्रम्य and explain अतिक्रम्य स्थित: रक्ताशोकपादप: दृश्यते।

7. लहु—Quick झटिति। "लघु शीघ्रम्" इत्यमरः।

33. वास—अअं सो रत्तासोअपाअवो जहिं अहं पूअं णिव्वत्तइस्सं, तेण हि मे पूआणिमित्ताइं उवअरणाइं उवणेहि [अयं स रक्ताशोकपादपो यत्राहं पूजां निर्वर्त्तयिष्यामि। तेन हि मे पूजानिमित्तानि उपकरणानि उपनय]।

Vas.—This is the *Raktasoka* tree where I shall perform the worship, so bring me the materials for worship.

सागरिका—(उपसृत्य) भट्टिणि एदं सव्वं सज्जं [भर्त्रि, एतत् सर्वं सज्जम्]।

Sagarika—(Approaching) Mistress, here is everything arranged.

वास—(निरूप्य आत्मगतम्) अहो पमादो परिअणस्स। जस्स ज्जेव्व दंसणपधादो पअत्तेण रक्खीअदि तस्स ज्जेव्व दिट्ठि-गोअरे पडिदा भवे। भोदु एव्वं दाव भणिस्सं [अहो प्रमादः परिजनस्य। यस्यैव दर्शनपथात् प्रयत्नेन रक्ष्यते तस्यैव दृष्टि-गोचरे पतिता भवेत्। भवतु एवं तावत् भणिष्यामि]। (प्रकाशम्) हञ्जे साअरिए कीस तुमं अज्ज मअणमहूस्सव-पराहीणे परिअणे सारिअं उज्झिअ इह आअदा। ता तहिं ज्जेव्व लहुं गच्छ। एदं वि सव्वं पूओवअरणं कञ्चनमालाए

हस्ते समर्प्पेहि [हञ्जे सागरिके, कस्मात् त्वमत्र मदनमहोत्सवपराधीने परिजने सारिकामुज्झित्वा इहागता ? तत् तत्रैव लघु गच्छ। एतदपि सर्वं पूजोपकरणं काञ्चनमालाया हस्ते समर्पय]।

Vas.—(Observing—To herself) O the carelessness of my attendants. She might come within the range of vision of the very person from whose line of sight she is being carefully kept back. Very well, I will speak thus. (*Aloud*) Hola ! Sagarika, how is it that you have come here to-day leaving the *Sarika* when the attendants are distracted by Cupid's festival ? So go you there quick. All these materials for worship you transfer to the hands of Kanchanamala.

Beng. বাস—এই সেই রক্তাশোক গাছ যেখানে আমাকে পূজা করিতে হইবে। তবে আমার পূজার জিনিষগুলি আন। সাগরিকা—(কাছে যাইয়া) কর্ত্রী ঠাকুরুণ, এই সব সাজান আছে। বাস—(দেখিয়া—স্বগত) হা ! পরিজনগুলি কি অসাবধান ! যার দৃষ্টি হইতে এ'কে এত যত্নে রক্ষা করিতেছি, এযে এখনই তারই চক্ষের সামনে পড়িবে ! যাক্, এইরূপ বলি। (প্রকাশ্যে) হ্যাঁলো, সাগরিকা, আজ মদনমহোৎসবে পরিজনেরা মাতিয়া বেহাল হইয়া আছে, তুই সারিকাটী ছাড়িয়া কেন এখানে আসিলি ? শীঘ্র সেইখানেই যা, পূজার জিনিষ সব কাঞ্চনমালার হাতে দে।

CHARCHA

1. पूजाजिनिषानि &c.—पूजा निमित्तमेवाम् &c. उपक्रियन्ते एभिः इति उप + कृ + ल्युट् करणे उपकरणानि materials.

2. परिजनस्य—जातावेकवचनम्। All attendants are intended.

3. मदन &c.—परस्मिन् अधि इति पर + अधि + ख पराधीनः subject to another. मदनमहोत्सवेन पराधीनः। The attendants are not their own master to-day because they are all under the influence of the festival.

34. साग—जं भट्टिणी आणवेदि [यत् भर्त्री आज्ञापयति]। (इति तथा कृत्वा कतिचित् पदानि गत्वा—आत्मगतम्) सारिआ मए उण सुसंगदाए हत्थे समप्पिदा। एदं वि अत्थि मे पेक्खिदुं कोदूहलं किं जह्वा तादस्स अन्तेउरे भअवं अणङ्गो अच्चीअदि इधवि तहज्जेव्व अध ण वेत्ति। ता अलक्खिआ भविअ पेक्खिस्सं। जाव इह पूआसमओ होदि ताव अहंवि भअवन्तं मअणं ज्जेव्व पूइदुं कुसुमाइं अवचिणिस्सं [सारिका मया पुनः सुसङ्गताया हस्ते समर्पिता। एतदप्यस्ति मे प्रेक्षितुं कौतूहलं, किं यथा तातस्य अन्तःपुरे भगवाननङ्गः अर्च्यते इहापि तथैव अथ न वा इति। तत् अलक्षिता भूत्वा प्रेक्षिष्ये। यावदिह पूजासमयो भवति तावदहमपि भगवन्तं मदनमेव पूजयितुं कुसुमानि अवचेष्यामि]। (इति कुसुमावचयं नाटयति)।

Sag.—As Mistress commands. *(So doing and going a few steps—To herself)* But the *Sarika* has been delivered by me into the hands of Susamgata. The desire too is in me to see if, or if not, here also Glorious Ananga (Cupid) is worshipped the same way as in the inner apartments of father. So remaining unnoticed, I shall watch. Well, by the time here the moment for worship comes, I too shall pluck flowers to worship Glorious Madana (Cupid) himself. *(Acts the plucking of flowers).*

Beng. সাগ—কর্ত্রী ঠাকুরাণীর যে আজ্ঞা। (আদেশমত করিয়া কয়েক পা চলিয়া—আত্মগত) সারিকা তো সুসঙ্গতার হাতে দিয়া আসিয়াছি। আবার এও দেখিতে ইচ্ছা হইতেছে যে পিতার অন্তঃপুরে ভগবান্ অনঙ্গের যেভাবে পূজা হয়,

এখানেও কি তাই, না প্রভেদ আছে। অতএব লুকাইয়া দেখিব। এখানে পূজার সময় যতক্ষণ না হইতেছে ততক্ষণ কিছু ফুল তুলিয়া লই, ভগবান্ মদনেরই পূজা করিব। (ফুল তোলার অভিনয়)।

CHARCHA

1. तथा कृत्वा—Doing as bid, *i. e.*, leaving the materials for worship with Kanchanamala.

2. सारिका मया &c.—This is a reason why I need not go back. सुसङ्गता is a maid of the Queen very intimate with सागरिका।

3. एतदप्यस्ति &c.—This is a reason why I do not like to go back, but prefer to stay.

4. तत् &c.—Therefore &c. For the two reasons given above I decide to stay and watch unseen. After this *Tarka-vachaspati* and others add the stage direction परिक्रम्य अवलोक्य च। But As. B and As. N omit it, I think rightly, because there is nothing to see (अवलोक्य) here.

5. कुसुमावचयम्—अव+चि+अच् भावे अवचयः। कुसुमानाम् अवचयः &c. Here the rule "हस्तादाने चेरस्तेये" requires घञ् after चि when *plucking* is intended. The form then becomes अवचाय, as in "अन्यत्र यूयं कुसुमावचायं कुरुध्वमत्रास्मि करोमि सख्यः"। Compare कुसुमावचय-व्यग्रहस्ता—Sak. IV.

35. वास—काञ्चणमाले पड़िट्ठावेहि असोअमूले भअवन्तं पज्जुण्णं [काञ्चनमाले प्रतिष्ठापय अशोकमूले भगवन्तं प्रद्युम्नम्]।

Vas.—Kanchanamala, instal the glorious Pradyumna(Cupid) at the foot of the Asoka tree.

काञ्च—जं भट्टिणी आणवेदि [यत् भर्त्री आज्ञापयति]। (इति तथा करोति)।

Kanch.—As Mistrees commands. (Does as bid).

विदू—भो वअस्स जधा वीसन्तो णेउरसद्दो तधा तक्केमि आअदा देवी असोअमूलं त्ति [भो वयस्य, यथा विश्रान्तो नूपुरशब्दः तथा तर्कयामि आगता देवी अशोकमूलमिति]।

Jest.—Ho! Friend, as the jingling of the anklets has stopped, so I guess the queen has reached the foot of the Asoka tree.

राजा—(अवलोक्य) वयस्य सम्यगवधारितम्। पश्य इयं देवी या किलैषा—

कुसुमसुकुमारमूर्त्तिर्दधती नियमेन तनुतरं मध्यम्।
आभाति मकरकेतोः पार्श्वस्था चापयष्टिरिव॥ २०॥

तदेहि उपसर्पावः। (उपसृत्य) प्रिये वासवदत्ते।

King—(*Observing*) Well guessed, friend. Behold, here is the queen, she who—Standing by the side of (the image of) Makaraketu (Cupid) appears like his bow-staff with a person delicate like a flower and bearing a waist thinner through austerities. So come we approach her. (*Approaching*) Vasavadatta, my darling.

Beng. বাস—কাঞ্চনমালা, অশোক গাছের মূলে ভগবান্ কামদেবের প্রতিষ্ঠা কর। কাঞ—কর্ত্রী ঠাকুরাণের যে আজ্ঞা। (তাহাই করিল)। বিদূ—ওগো বয়স্য, নূপুরের আওয়াজ থামিয়াছে, মনে হয় রাণী অশোকের মূলে আসিয়াছেন। রাজা—(দেখিয়া) বয়স্য, ঠিক ঠাওরাইয়াছ। এই দেখ দেবী। মদনের মূর্ত্তির প্রতিষ্ঠা হইয়াছে, দেবী পাশে দাঁড়াইয়াছেন। ইঁহার মূর্ত্তি কুসুমের মত কোমল. ব্রত ও উপবাসে মাজাখানি আরও ক্ষীণ হইয়াছে। যেন ইনি মদনের পাশে তাহার ধনুখানি। তবে চল কাছে যাই। (যাইয়া) প্রিয়ে বাসবদত্তে।

CHARCHA

1. प्रतिष्ठापय &c.—प्रति + स्था + णिच् + लोट् हि। स्था is one of the roots that change स into ष the cause for the change being in an उपसर्ग preceding. प्रतिष्ठा of an image literally is its consecration with necessary *mantras*. The णिच् shows that a priest accompanied and went through the ceremony at the instance of Kanchanamala. प्रद्युम्न is मदन। "मदनो मन्मथो मारः प्रद्युम्नो मीनकेतनः" इत्यमरः।

2. विदू &c.—For विश्रान्त see विश्रान्तविग्रहकथः, Sl. 9. As N. here adds the stage direction परिक्रम्यावलोक्य च। Tarkavachaspati and several others do the same. As. B. omits it, and rightly too, because this stage-direction makes the jester actually look out and see. His तर्कयामि—I guess—however contradicts this, for if he *saw* he would not *guess*, he would be *sure* of it.

3. राजा &c.—Here As B has the stage-direction अवलोक्य which As N and several others omit. But the king not only *sees* but also *shows* to the jester what he himself sees. Hence अवलोक्य is necessary.

कुसुमेति। अन्वयः—कुसुमसुकुमारमूर्त्तिः नियमेन तनुतरं मध्यं दधती मकरकेतोः पार्श्वस्था या किल एषा चापयष्टिरिव आभाति सा इयं देवी। व्याख्या—'कुसुमस्य' पुष्पस्य इव 'सुकुमारा' मृद्वी 'मूर्त्तिः' यस्याः सा [चापयष्टिपक्षे—'कुसुमैः' उपादानभूतैः 'सुकुमारा मूर्त्तिः' यस्याः सा] किञ्च 'नियमेन' व्रतोपवासादिना [पक्षे कोदण्डकरणरीत्या] 'तनुतरं' कृशतरम् [अतिशायने तरप्। पक्षे तनुमेव। स्वार्थे तरप्] 'मध्यं' मध्यभागं 'दधती' धारयन्ती [धनुर्दण्डस्य मुष्टौ क्षीणो भवति] अपि च 'मकरकेतोः' मदनस्य अशोकमूले प्रतिष्ठापितस्य मदनविग्रहस्य 'पार्श्वस्था' समीपवर्त्तिनी 'या किल एषा चापयष्टिरिव' कोदण्डदण्ड इव तस्य देवस्य [धनुश्च धन्विन आसन्नमेव भवितुमर्हति] 'आभाति' लक्ष्यते 'सा इयं देवी' राज्ञी वासवदत्ता। आर्या जातिः।

4. कुसुम &c.—Note the double sense see व्याख्या। Cupid's

bow is made of flowers. Hence he is called पुष्पधन्वन्। "पुष्पधन्वा रतिपतिर्मकरध्वज आत्मभूः" इत्यमरः।

5. दधती—धा + शतृ स्त्रियाम्। Why not दधन्ती?

6. नियमेन—In the case of the bow-staff the नियम or style is that the middle has to be thin.

7. चापयष्टिः—चापस्य यष्टिः। The wood or horn alone without the string.

36. वास—(विलोक्य) कधं अज्जउत्तो। जेदु जेदु अज्जउत्तो। एदं आसणं एत्थ उवविसदु अज्जउत्तो [कथम्! आर्य्यपुत्रः! जयतु जयतु आर्य्यपुत्रः। एतदासनम्, अत्र उपविशतु आर्य्यपुत्रः]। (राजा नाट्येन उपविशति)।

Vas.—(*Seeing*) Hullo! My husband! Here is a seat, let my husband sit down on it. (*The king acts sitting down*).

काञ्च—भट्टिणि सहत्थदिण्णेहिं कुसुमकुङ्कुमचन्दणवासेहिं सोहिदं कदुअ रत्तासोअपाअवं (? वे) अच्चीअदु भअवं पज्जुण्णो [भर्त्रि स्वहस्तदत्तैः कुसुमकुङ्कुमचन्दनवासोभिः शोभितं कृत्वा रक्ताशोकपादपम् (? पे) अर्च्यतां भगवान् प्रद्युम्नः]।

Kanch.—My Mistress let glorious Pradyumna (Cupid) be worshipped on the Raktasoka tree after having decorated him with flowers, saffron, sandal and garments offered with your own hands.

वास—उवणेहि मे पूओवअरणाइं [उपनय मे पूजोपकरणानि]। (काञ्चनमाला उपनयति, वासवदत्ता तथा करोति)।

Vas.—Bring me the materials for worship. (*Kanchanamala brings them and Vasavadatta does as directed*).

Beng. বাস—(দেখিয়া) এই যে ! আর্য্যপুত্র যে ! জয় হউক, আর্য্যপুত্রের জয় হউক। এই আসন, এখানে বসুন। (রাজার উপবেশন)। কাঞ্চ—কর্ত্রী ঠাকুরণ, রক্তাশোক গাছে ভগবান্ প্রদ্যুম্নকে নিজের হাতে ফুল, কুঙ্কুম, চন্দন ও কাপড় দিয়া সাজান ও পূজা করুন। বাস—পূজার জিনিষগুলি আন। (কাঞ্চনমালার উপকরণ আনা ও বাসবদত্তার পূজা করা)।

CHARCHA

1. জয়ত্বার্য্যপুত্র: &c.—Here after জয়তু আর্য্যপুত্র: As. N adds অলঙ্করোতু ইদং দ্বিমাসনপরিগ্রহেণ which looks like superfluous in presence of এতদাসনম্ &c. As. B omits অলঙ্করোতু &c. Besides the flowery অলঙ্করোতু &c. does not at all fit in with the plain and simple এতদাসনম্ &c.

2. স্বহস্তদত্তৈ: &c.—কুসুম &c. are materials for worship. Decoration of Cupid's person with these is part of worship. শোভিতং কৃত্বা is the secondary clause, the principal being অর্চ্চ্যতাং প্রদ্যুম্ন:। Originally we had শোভিতং কৃত্বা অর্চ্চয় প্রদ্যুম্নম্। On changing the voice শোভিতম্ retains দ্বিতীয়া because it is connected with কৃত্বা in the subsidiary clause, while অর্চ্চয় প্রদ্যুম্নম্ becomes অর্চ্চ্যতাং প্রদ্যুম্ন: (ত্বয়া)। The passage is variously read. Our text is from As. N. As. B. reads......শোভিতমশোকপাদপং কৃত্বা অর্চ্চয়তু ভগবন্তং প্রদ্যুম্নম্। The difficulty of অর্চ্চয়তু going with ভর্ত্তি in the vocative may be met by supposing the nominative to be ভবতী understood. But why should the tree be decorated? If the tree was really decorated, then Vasavadatta must have touched the tree while decorating it. Why then does the king say that the tree she touched while engaged in worshipping Cupid? Comp. "স্পৃষ্টস্ত্বয়ৈষ দয়িতে স্মরপূজাব্যাপৃতেন হস্তেন"—Sl. 22. Besides the Asoka was just then in full bloom; comp. "আকর্ণ্যাশোক—", Sl. 19. Remembering that these flowers are a grand sight, Vasavadatta's offer of flowers to the Asoka by way of decoration would be something like "carrying coal to Newcastle". This is why we reject As. B's reading. Tarkavachaspati and some others further

read गत्वा for क्रत्वा। As they were already at the foot of the रक्ताशोक (see *ante.*) it is not easy to explain रक्ताशोकं गत्वा।

37. राजा—प्रिये वासवदत्ते



प्रत्यग्रमज्जनविशेषविविक्तकान्तिः
कौसुम्भरागरुचिरस्फुरदंशुकान्ता।
विभ्राजसे मकरकेतनमर्चयन्ती
बालप्रवालविटपिप्रभवा लतेव ॥ २१ ॥

King—Beloved Vasavadatta—While worshipping Makara-ketana (Cupid), you, with a complexion specially clear from the fresh bath (lit. immersion) and with the borders of your robe shining agreeably with the dye of the *Kusumbha* flower, appear like a twig growing on a tree with a recent show of new leaves.

Beng. রাজা—প্রিয়ে বাসবদত্তে, (মদনের পূজা করিতে যাইয়া) তুমি এইমাত্র স্নান করিয়া আসিয়াছ বলিয়া তোমার শরীরের রং বেশ পরিষ্কার দেখাইতেছে, আর তোমার পরা কাপড়খানির আঁচল কুসুমফুলের রঙ্গে বড় সুন্দর মানাইয়াছে। মনে হয় যেন যে গাছে নূতন পাতা বাহির হইয়াছে তাহারই তুমি একখানি শাখা।

प्रत्यग्रेति। अन्वयः—मकरकेतनमर्चयन्ती (त्वम्) प्रत्यग्रमज्जनविशेषविविक्त-कान्तिः कौसुम्भरागरुचिरस्फुरदंशुकान्ता (सती) बालप्रवालविटपिप्रभवा लतेव विभ्राजसे। व्याख्या—'मकरकेतनं' मीनध्वजं देवं मदनम् 'अर्चयन्ती' पूजयन्ती त्वं तदनुरोधात् 'प्रत्यग्रेण' अचिरवृत्तेन 'मज्जनेन' अवगाहनेन 'विशेषेण' अतिशयेन 'विविक्ता' पूता 'कान्तिः' मूर्त्तिर्यस्याः तथाविधा किञ्च 'कौसुम्भेन' कुसुम्भपुष्पकृतेन 'रागेण' रञ्जनद्रव्येण 'रुचिरं' मनोज्ञं यथा तथा 'स्फुरत्' लसत् 'अंशुकान्तं' वसनाञ्चलं यस्याः तथाविधा च सती 'बालाः' अचिरोद्गताः 'प्रवालाः' नवपल्लवा यस्मिन् तादृशो यो 'विटपी' वृक्षः स 'प्रभवः' उत्पत्तिस्थानं यस्याः तादृशी 'लता इव' शाखा इव 'विभ्राजसे' राजसे। वसन्ततिलका वृत्तम्।

CHARCHA

1. प्रत्यग &c.—प्रत्यग is नूतन fresh, recently performed. "प्रत्य' । ऽभिनव:" इत्यमर: । Comp. "प्रत्यग्रहतजम्भरीनिश्चपाद:"—*Bhavabhu..* मज्जन ablution. विशेष excess अतिशय । वि+विश+क्त कर्मणि विविक्त pure पूत । "विविक्तौ पूतविजनौ" इत्यमर: । विशेषेण विविक्ता विशेषविविक्ता specially clear. She had a naturally clear complexion, which looked clear particularly then immediately after the bath. प्रत्यग्रं मज्जनम् । तेन विशेषविविक्ता । तादृशी कान्तिर्यस्या: ।

2 कौसुम्भ &c.—कुसुम्भ is a shrub bearing bright yellowish-red flowers (Colchicum Autumnale ?). कुसुम्भ here is the flower. कुसुम्भस्य अयम् इति कुसुम्भ+अण् कौसुम्भ: । कौसुम्भ: राग: । This is a dye obtained from the flower. अंशुकस्य अन्तम् the border of the cloth and its ends. Now see व्याख्या ।

3. मकर &c.—मकरकेतन is the same as मकरध्वज of Sl. 3. She had to worship Cupid. To qualify herself for it she performed ablution and wore a new garment. Her complexion became specially bright and her garment was attractive. These were due to the अर्चना that was to be done. Hence अर्चयन्ती has हेतौ शतृ ।

4. बाल &c.—The epithet appears to be an unnecessarily cumbrous substitute for बालप्रबाला लता । But the reason for this prolixity seems to be that the poet wants to have the लता still attached to the tree on which it grew. Hence विटपिप्रभवा has to be retained. The object is to secure freshness. लता (twig) cut down from the tree soon loses its freshness and will not compare with प्रत्यग्रमज्जन &c.

38. अपिच

स्पृष्टस्त्वयैष दयिते स्मरपूजाव्यापृतेन हस्तेन ।
उद्भिन्नापरमृदुतरकिसलय इव लक्ष्यतेऽशोक: ॥ २२ ॥

Moreover—Darling, this Asoka, touched by you with

hand engaged in the worship of Smara (Cupid) appears like one with another more delicate fresh leaf grown on it.

Beng. আবার দেখ—মদনের পূজা করিতে যাইয়া তুমি অশোকের গায়ে হাত দিতেছ। তাহাতে মনে হইতেছে যেন অশোকের আবার একটী কচি পাতা বাহির হইয়াছে, কিন্তু সে পাতা যেগুলি এখন আছে তা অপেক্ষায় কোমল।

स्पृष्टेति। अन्वयः—हे दयिते एषः अशोकः त्वया स्मरपूजाव्यापृतेन हस्तेन स्पृष्टः (सन्) उद्भिन्नापरमृदुतरकिसलय इव लक्ष्यते। व्याख्या—हे 'दयिते' प्रिये वासवदत्ते 'एषः अशोकः त्वया स्मरपूजायां' कन्दर्पार्चने 'व्यापृतेन' व्यग्रेण 'हस्तेन स्पृष्टः' सन् वसन्तागमे सञ्जातपल्लवोऽपि 'उद्भिन्नम्' उद्गतम् 'अपरम्' अन्यं स्थितेभ्यो भिन्नं 'मृदुतरं' स्थितेभ्यः कोमलतरं 'किसलयं' बालपल्लवो यस्य तथाविध 'इव लक्ष्यते' दृश्यते। नवपल्लव इव तास्' ते पाणितलं कोमलतरं तु ततः इत्यपरविधत्वमिति भावः। आर्य्या जातिः।

CHARCHA

1. स्पृष्ट &c.—As. B reads एव and As. N has एषः। The construction becomes strained with एव।

2. स्मरपूजा &c.—स्मरयति उत्कण्ठयति इति स्मृ + णिच् + अच कर्त्तरि स्मरः Cupid. "कामः पञ्चशरः स्मरः" इत्यमरः। वि + आ + पृ + क्त कर्त्तरि व्यापृत; the root is आत्मनेपदी तुदादि and preceded by वि + आ। The पूजा here refers to "स्वहस्तदत्तैः कुसुम &c." as instructed by काञ्चनमाला (See para 35), *ante*.

3. उद्भिन्न &c.—अपर another, *i. e.*, over and above those the tree already has. मृदुतर more delicate than the leaves that are now on the tree. This is a benefit conferred to the tree by your touch. Also see Sl. 23.

39. अपि च—

अनङ्गोऽयमनङ्गत्वमद्य निन्दिष्यति ध्रुवम्।
यदनेन न सम्प्राप्तः पाणिस्पर्शोत्सवस्तव ॥ २१ ॥

Besides—This Ananga (Cupid) will surely deplore his

bodilessness today, for, the thrill of the touch of your hand is not felt by him.

काञ्च—भट्टिणि अच्चिदो भअवं पज्जुण्णो। ता करेहि भत्तुणो उइदं पूआसक्कारं [भर्त्रि, अर्चितो भगवान् प्रद्युम्नः। तत् कुरु भर्त्तुरुचितं पूजासत्कारम्]।

Kanch.—My Mistress Glorious Pradyumna (Cupid) is worshipped, so render now due honour unto thy husband.

वास—तेण हि उवणेहि मे कुसुमाइं विलेवणं च [तेन हि उपनय मे कुसुमानि विलेपनञ्च]।

Vas.—Then bring me flowers and the unguent.

काञ्च—भट्टिणि एदं सव्वं सज्जं [भर्त्रि, एतत् सर्वं सज्जम्]। (वासवदत्ता नाट्येन राजानं पूजयति)।

Kanch.—All this is ready, my Mistress. (*Vasavadatta acts worshipping the king*).

Beng. আরও দেখ—অনঙ্গ আজ অঙ্গহীন হওয়ার অনেক দোষ মনে করিয়া নিশ্চয় দুঃখ করিবে। কারণ, তুমি গায়ে হাত দিতেছ তথাপি তাহার স্পর্শসুখ হইতেছে না। কাঞ্চ—কর্ত্রীঠাকুরুণ, মদনের পূজা হইল, এক্ষণে স্বামীর যথোচিত পূজা করুন। বাস—তবে ফুল ও চন্দন প্রভৃতি আন। কাঞ্চ—কর্ত্রীঠাকুরুণ, এই তো সব সাজান আছে। (বাসবদত্তা রাজার পূজার অভিনয় করিলেন)।

अनङ्ग इति। अन्वयः—ध्रुवमद्य अयमनङ्गः अनङ्गत्वं निन्दिष्यति यत् अनेन तव पाणिस्पर्शोत्सवः न सम्प्राप्तः। व्याख्या—'ध्रुवं' नूनम् 'अद्य अयम् अनङ्गः' कामः आत्मनः 'अनङ्गत्वं' हरकोपात् देहरहितत्वं 'निन्दिष्यति' कुत्सयिष्यति दुःखा ह्ययमनङ्गता इति मंस्यते। कारणमाह—'यत्' यस्मात् 'अनेन' अनङ्गेन सता एवं सादरं स्पृष्टेऽपि 'तव पाणेः' यः 'स्पर्शः' तस्मात् यः 'उत्सवः' आनन्दातिशयः स 'न सम्प्राप्तः' नालब्धः।

CHARCHA

1. अनङ्गोऽयम् &c.—He is being touched yet he does not feel it, he has no body. हरकोपानलेन भस्मीभूत: सन् अनङ्गः। The reference is to the penance of Siva and obstruction offered by काम when the Lord reduced him to ashes with a frown.

2. यदनेन &c.—Through your touch the tree receives a benefit, but the god misses one only because he has no sense of touch (त्वगिन्द्रियग्राह्यो हि स्पर्शः)। Here the conceit is very much strained. If the reference is to the image of काम installed, it *has* अङ्ग and no question of अनङ्गत्व arises. If however the original of the image is intended, it is not touched at all and the question of पाणिस्पर्शसुख does not arise. It is poetic fancy run amock that transfers the touch of the image to the original, yet denies him the benefit of the body of the image.

3. पूजासत्कारम्—सत् is आदर। सत् + कृ + घञ् भावे सत्कारः। गतिसत्—by "आदरानादरयोः सदसती"। पूजारूपः सत्कारः।

40. सागरिका—(गृहीतकुसुमा) कधं कुसुमलोहोक्खित्तहिअआए अदिचिरं ज्जेव्व मए किदं। ता इमिणा सिन्दुवारविडवेण ओवारिअसरीरा भविअ पेक्खामि [कथम्! कुसुमलोभोत्क्षिप्तहृदयया अतिचिरमेव मया कृतम्। तत् अनेन सिन्धुवारविटपेन अपवारितशरीरा भूत्वा प्रेक्षे]। (तथा कृत्वा विलोक्य सविस्मयम्) कधं पच्चक्खो ज्जेव्व भअवं कुसुमाउहो पूअं पडिच्छदि। ता अहं वि इमेहिं कुसुमेहिं इध ट्ठिदा ज्जेव्व पूजइस्सं [कथम्! प्रत्यक्ष एव भगवान् कुसुमायुधः पूजां प्रतीच्छति। तत् अहमपि एभिः कुसुमैः इह स्थिता एव पूजयिष्यामि]। (परिक्षिप्य कुसुमानि क्षिप्त्वा) णमो दे भअवं कुसुमाउह अमोहदंसणो मे दाणीं तुमं भविस्ससि

[नमस्ते भगवन् कुसुमायुध अमोघदर्शनो मे इदानीं त्वं भविष्यसि]। (इति प्रणम्य) दिट्ठं जद्दट्ठव्वं। एत्तिओ उण एत्थ विसेसो इध सअं ज्जेव्व कुसुमाउहो पूअं पडिच्छदि अम्हाणं तादस्स अन्तेउरे उण चित्तगदो अच्चीअदि। ता जाव ण कोवि मं पेक्खदि ताव ज्जेव्व गमिस्सं [दृष्टं यद्द्रष्टव्यम्। एतावत् पुनरत्र विशेषः इह स्वयमेव कुसुमायुधः पूजां प्रतीच्छति, अस्माकं तातस्य अन्तःपुरे पुनश्चित्रगतः अर्च्यते। तत् यावत् न कोऽपि मां प्रेक्षते तावदेव गमिष्यामि]। (इति कतिचित् पदानि गच्छति)।

Sag.—(*With flower gathered*) How so! Great delay has been made by me with my heart overpowered by greed after flowers, so let me watch with my person screened by this Sindhuvara twig. (*Having acted thus and after looking—With wonder.*) How so! Glorious Kusumayudha (Cupid) accepts worship becoming really visible! Then I too will worship him with these flowers from this very place. (*Turning round and tossing up the flowers*) Salutation to thee, glorious Kusumayudha; be you of not unproductive vision to me now. (*Bowing*) What I had to see I have seen; the difference in this matter is this—Here Kusumayudha personally accepts worship, but is our father's seraglio he is worshipped on canvas. Well, I will retire before no one notices me. (*Moves a few steps*).

Beng. সাগ—(ফুল তুলিয়া) একি! ফুলের দিকে মন দিয়া আমি যে অনেকটা দেরী করিয়া ফেলিলাম। তবে এই সিন্ধুবারের ডালে গা ঢাকা দিয়া দেখিতে থাকি। (তাহা করিয়া দেখিয়া—সবিস্ময়ে) একি! ভগবান্ মদন যে প্রত্যক্ষ হইয়া পূজা গ্রহণ করিতেছেন! তবে এইখানে থাকিয়া আমিও এই ফুল দিয়া এঁর পূজা করিব। (পাশ ফিরিয়া ফুল প্রক্ষেপ করিয়া) ভগবন্ মদন, আপনাকে নমস্কার আপনার

দর্শনের যেন ফল পাই। (প্রণাম করিয়া) যা দেখিবার ছিল দেখা হইল। এই মাত্র প্রভেদ যে এখানে মদন নিজের মূর্ত্তিতে পূজা গ্রহণ করেন, আর পিতার অন্তঃপুরে ছবিতে তাঁহার পূজা হয়। তবে কেহ আমাকে দেখিবার আগেই চলিয়া যাই। (কয়েক পা চলা)।

CHARCHA

1. गृहीतकुसुमा—गृहीतानि कुसुमानि यया तादृशी भूत्वा, पुष्पचयनं समाप्य इत्यर्थः।

2. कथं कुसुम &c.—कथम् expresses surprise. The surprise is because the time has past without beirg noticed. 'कुसुमेषु' यो 'लोभः' तेन 'उत्क्षिप्तम्' आकुलं 'हृदयं' यस्याः।

3. अपवारित &c.—अपवारितम् आच्छादितं शरीरं यस्याः।

4 तथा कृत्वा &c.—'तथा कृत्वा' तिरस्करिणीपटेन शरीरम् आच्छाद्य। सविस्मयम् because she sees the king being worshipped by the queen, and takes the king, who was exceptionally handsome, to be मदन in person. The पूजा of मदन was over while she was plucking flowers. This is the reading of As. B. As. N. has simply विलोक्य। But कथम् following shows that surprise is present.

5. परिवृत्य &c.—परिवर्त्तन is turning to a side, a half-turn. She faced the god. As. N reads इति कुसुमानि प्रक्षिपति। In the middle of a speech it is better to have ल्यप्, लट् generally indicates the close.

6. अमोघ &c —The sight of a divinity always has its reward. 'अमोघम्' अव्यर्थं फलप्रदमित्यर्थः 'दर्शनं' यस्य।

7. इति प्रणम्य—As. N has प्रणमति। We prefer लट् at the close of a speech only.

8. इदं यद्द्रष्टव्यम् &c.—She was waiting to see if there was any difference in the worship here and at her father's residence. That was her द्रष्टव्यम् and that is now दृष्टम्। She sums up the difference noticed, viz, here मदन appears personally, there in the imaga.

9. इति कतिचित् &c.—As. N reads इति निष्क्रान्ता। This is premature. In para 42 we find Sagarika still on the stage.

10. *Remark*– Our text is from As. B. Several editors have here followed As. N. Some of our objections are stated above. We give below the passage in full from As. N. to let the readers judge for themselves :—

साग—(गृहीतकुसुमा) हा धिक् हा धिक् कथं कुसुमलोभोत्क्षिप्तहृदयया अतिचिरमेव मया कृतं तत् अनेन सिन्धुवारविटपेन अपवारितशरीरा भूत्वा प्रेक्षे (विलोक्य) कथं प्रेक्षित एव अपूर्वः कुसुमायुधः। अस्माकं तातस्य अन्तःपुरे चित्रगतः अर्च्यते इह तु प्रत्यक्षो लक्ष्यते। तत् अहमपि एभिः कुसुमैः इह स्थिता भगवन्तं कुसुमायुधं पूजयिष्यामि। (इति कुसुमानि प्रक्षिपति)। नमस्ते भगवन् कुसुमायुध शुभदर्शनो मे भविष्यसि। दृष्टं यद्द्रष्टव्यम्। अमोघदर्शनो मे भविष्यसि। (इति प्रणमति)। आश्चर्यं दृष्टोऽपि पुनः प्रेक्षितव्यः। तत् यावत् न कोऽपि मां प्रेक्षते तावदेव गमिष्यामि। (इति निष्क्रान्ता)।

Three more objections may be noticed. (i) दृष्टं यद्द्रष्टव्यम् has no place in a prayer. It is plainly incongruous between शुभदर्शनो मे भविष्यसि and अमोघदर्शनो मे भविष्यसि। (ii) The last two should not be separated. (iii) दृष्टं &c. and अस्माकं तातस्य &c. must go together being parts of the same remark.

Bohtlingk and Garbe while generally following As. B. adopts from As. N. the remark आश्चर्यं दृष्टोऽपि पुनः प्रेक्षितव्यः। Usually gods do not appear to mortals in person. When they do, it is for a moment and then disappear. Here however मदन has not only come down bodily but is staying on. Translate the passage thus :—Though he is seen he is capable of being seen again and again. 'दृष्टः' दर्शनपथमागतः 'अपि पुनः प्रेक्षितव्यः' भूयश्च द्रष्टुं शक्यः इति 'आश्चर्यम्'।

41. काञ्च—अज्ज वसन्तअ एहि सम्पदं तुमं पि सोत्थिवाअणं पडिच्छ [आर्य वसन्तक, एहि साम्प्रतं त्वमपि स्वस्तिवाचनं प्रतीच्छ]। (विदूषक उपसर्पति)।

Kanch.—Noble Vasantaka, come, you too now accept something to make you utter blessings. (*The jester approaches*).

वास—(विलेपनकुसुमाभरणदानपूर्वकम्) अज्ज एदं सोत्थिवाचणं [आर्य्य, एतत् स्वस्तिवाचनम्]। (इत्यर्पयति)।

Vas.—(*After the offer of unguent, flower and jewellery*) Noble Sir, this is to make you utter blessings. (*Hands them over*).

विदू—(सहर्षं गृहीत्वा) सोत्थि भोदीए [स्वस्ति भवत्यै]।

Jest.—(*Accepting with delight*) Blessings unto thee.

(नेपथ्ये) वैतालिकः—

अस्तापास्तसमस्तभासि नभसः पारं प्रयाते रवा-
वास्थानीं समये समं नृपजनः सायन्तने सम्पतन्।
सम्प्रत्येष सरोरुहद्युतिमुषः पादांस्तवासेवितुं
प्रीत्युत्कर्षकृतो दृशामुदयनस्येन्दोरिवोद्वीक्षते ॥२॥

(*In the tiring room*) *Bard.*—Now at the hour of dusk the sun having coursed to the edge of the sky with the light all cast on the setting hill, the body of princes repairing together to the audience hall to pay homage to thy feet that steal the the lustre of lotuses, are craning for a glimpse of them—of the feet of thee Udayana that givest excessive joy to eyes—as of the rays of the rising moon that destroy the lustre of lotuses.

Beng. কাঞ্চ—আর্য্য বসন্তক, আসুন, এইবারে আপনি ও স্বস্তিবাচন গ্রহণ করুন। (বিদূষক নিকটে গেল)। বাস—(চন্দন, ফুল ও আভরণ দান করিয়া) আর্য্য, এই স্বস্তিবাচন। (হাতে তুলিয়া দেওয়া)। বিদূ—(সহর্ষে গ্রহণ করিয়া) আপনার মঙ্গল হউক। (নেপথ্যে) বৈতালিক—সূর্য্য আকাশের প্রান্তে গিয়াছেন, তাঁহার সমস্ত আলোক অস্তগিরির মস্তকে পড়িয়াছে ; এই সন্ধ্যাকালে রাজারা সকলে একসঙ্গে সভাগৃহে আসিয়া সেবা করিবেন বলিয়া যেমন চন্দ্রের কিরণের প্রতীক্ষা করিতেছেন

চন্দ্রের মত চক্ষের প্রীতিকর আপনার পদ্মের আভার ন্যায় তাম্রবর্ণ পাদের তেমনই প্রতীক্ষায় আছেন।

CHARCHA.

1. साम्प्रतम् &c.—अव्यय meaning अधुना now. For स्वस्तिवाचन see para 27.

2. विलेपन &c.—The दान here is consecration for gift with suitable *mantras*. The actual handing over is indicated in कल्पयति।

3. स्वस्ति &c.—This is a hope (आशिष्)। Hence चतुर्थी by "नमःस्वस्ति—" barring षष्ठी।

4. अस्तेति। अन्वयः—सम्प्रति सायन्तने समये नभसः पारं प्रयाते रवौ अस्तापास्तसमस्तभासि सति एष नृपजनः समम् आस्थानीं सम्पतन् इन्दोरिव दृशां प्रीत्युत्कर्षकृतः उदयनस्य तव सरोरुहद्युतिमुषः पादान् आसेवितुम उद्वीक्षते। व्याख्या—'सम्प्रति' अधुना 'सायन्तने समये' सान्ध्ये मुहूर्ते 'नभसः पारम्' आकाशस्य अन्तं 'प्रयाते' दिगन्तलम्बिनि 'रवौ अस्ते' अस्ताचले 'अपास्ता' उत्सृष्टाः 'समस्ता भासः' निःशेषकिरणाः येन तथाभूते सति 'एष नृपजनः' नानादेशात् पूजार्थमागतोऽयं राजलोकः समाजमापृच्छ्य विश्रामार्थं याम इति 'समं' युगपत् 'आस्थानीं' राजसभां 'सम्पतन्' अभिधावन् प्रविशन् 'इन्दोरिव दृशां प्रीतिकृत्कर्षं' नयनानामानन्दातिशयं यः 'करोति' रूपसम्पदा [उभयत्र समानमेतत्] तस्य 'उदयनस्य' तन्नाम्नो नरपतेः। यद्वा—उत् ऊर्ध्वम् 'अयनं' गमनं यस्य तस्य उदेष्यमाणस्य राजमण्डलमधिष्ठास्यमानस्य [पक्षे उदयाचलमधिष्ठास्यमानस्य] 'तव सरोरुहाणां' पद्मानां 'द्युतिम्' आरक्ततां 'मुष्णन्ति' हरन्ति स्वयं दधति [पक्षे 'मुष्णन्ति' व्याजयन्ति निमीलनेन] ये तान् 'पादान्' चरणान् [गौरवे बहुवचनम्। पक्षे किरणान्] 'आसेवितुम्' उपासितुम् 'उद्वीक्षते' उद्ग्रीवतया पश्यति। अपास्ते रविकरे चन्द्रकरसमुद्वीक्षने। सायंसन्ध्या प्राप्ता तदुचितं सन्ध्यायाः कालात्ययो माभूत् इत्यर्थः। शार्दूलविक्रीडितं वृत्तम्।

5. अस्त &c.—For समास see व्याख्या। समस्त would imply that *no* light was left to light up the horizon. That is not true. It was a full-moon day being the day, of the Spring festival, hence both sun and moon would be on the horizon at the same time. As the moon was not visible yet, the sun was still distinctly visible.

6. आस्थानीम्—आतिष्ठन्त्यस्याम् इति आ + स्था + ल्युट् अधिकरणे स्त्रियाम् आस्थानी audience hall. "समज्या परिषद्गोष्ठी सभासमितिसंसदः। आस्थानी" इत्यमरः।

7. सायन्तने—सायं भवः इति सायम् + ट्यु = सायम् + तुट् ट्यु (= तन) &c.

8. सरोरुह &c.—सरःसु रोहन्ति इति सरस् + रुह + क कर्तरि सरोरुहाणि lotuses. तेषां द्युतिः। सरोरुहद्युति + मुष + क्विप् कर्तरि। Applies to both इन्दुपाद and त्वत्पाद। इन्दुपाद is सरोरुहद्युतिमुट् because lotuses close up when the moon rises. त्वत्पाद is such because it is coppery like a lotus, so it must have misappropriated the tint of the lotus !

9. पादान्—Note the double sense. पाद is किरण also चरण ; "पादा रश्म्यङ्घ्रितुर्यांशाः" इत्यमरः। In the case of त्वत्पाद the plural implies respect (गौरवे बहुवचनम्)।

10. प्रौत्थन् &c.—प्रौत्सुक्यं + क्त + क्विप्। तस्य।

11. उदयनस्य—Note the double sense. उत् ऊर्ध्वं मयनमस्य। One with an upward course. The rising moon has an upward course. Also the king rising in prosperity has an upward course (figurative).

42. साग—(सहर्षं परिवृत्य राजानं दृष्ट्वा सस्पृहम्) कधं अअं सो राआ उदअणो जस्स अहं तादेण दिण्णा [कथम् ! अयं स राजा उदयनः यस्य अहं तातेन दत्ता !]। (दीर्घं निश्वस्य) ता परप्पेसणदूसिदंवि मे सरीरं एदस्स दंसणेन दाणिं बहुमदं संवुत्तं [तत् परप्रेषणदूषितमपि मे शरीरम् एतस्य दर्शनेन इदानीं बहुमतं संवृत्तम्]।

Sag.—(*Turning round with joy and seeing the king—Longingly*) How so ! This is king Udayana unto whom I have been betrothed by father ! (*Sighing deep*) So my person though defiled in another's service has become estimable now by a sight of this person.

राजा—कथम् ! उत्सवापहृतचेतोभिः सन्ध्यातिक्रमोऽप्यस्माभिर्नोपलक्षितः। देवि पश्य—

उदयगिरितटान्तरितमियं प्राची सूचयति दिङ्निशानाथम्।
परिपाण्डुना मुखेन प्रियमिव हृदयस्थितं रमणी ॥२५॥

तदेहि उत्तिष्ठावः आवासाभ्यन्तरमेव प्रविशावः। (सर्वे उत्थाय परिक्रामन्ति)।

King—How so! With our mind led away by festivities even the lapse of evening prayers has not been noticed by us! Queen, behold—By her very pale face, the Eastern sky yonder betrays the lord of the night as screened by the slope of the rising-hill as a woman does her darling cherished at heart.

Come then we get up and enter within the palace. (*All get up and walk round*).

Beng. সাগ—(সহর্ষে ফিরিয়া রাজাকে দেখিয়া সস্পৃহভাবে) সে কি ! ইনি যে রাজা উদয়ন্ যাঁর কাছে পিতা আমাকে বাগ্দান করিয়াছেন ! (দীর্ঘ নিশ্বাস ফেলিয়া) যদিও আমার এ দেহ পরের সেবায় দূষিত হইয়াছে তথাপি ইঁহাকে দেখাতে আজ এ দেহের শ্লাঘা করিতে হয়। রাজা—সে কি ! উৎসবে আমাদের মন এতই মাতিয়াছে যে সন্ধ্যার কাল বহিয়া যাইতেছে তাহাও টের পাই নাই ! দেবি, দেখ—রমণীর মুখ পাণ্ডুবর্ণ দেখিলে যেমন মনে হয় যে ইনি হৃদয়ে কোনও অভীষ্ট পুরুষকে ভাবিতেছেন, তেমনই পূর্বদিকের পাণ্ডুবর্ণ মুখে মনে হইতেছে উদয়গিরির তটের আড়ালে ইনি চন্দ্রকে লুকাইয়া রাখিয়াছেন। তবে এস উঠি, বাড়ীর ভিতরেই যাই। [সকলের উঠিয়া পরিক্রমণ)।

CHARCHA

1. कथमयम् &c.—Her delusion is now removed. Her living मदन now turns out to be her own betrothed. Hence her surprise (कथम्)। Hence too सहर्षम् and सस्पृहम्। She is enlightened on another point also. She knew she was in the

harem of *some* king, but now she knows who that king is, also that the queen is a close relation. The queen however as yet knows nothing of her.

2. परप्रेषण &c.—प्रेषण is प्रेरण command. परस्य प्रेषणम्। तेन दूषितम्। She being a princess by birth—Vasavadatta's equal—she feels mortified by the service and deems her body as defiled. As. N reads कर्षितम् for दूषितम्। If seems दूषितम् better suits her sense of humiliation.

3. सन्ध्यातिक्रमः—अतिक्रम is *advance* or *neglect*. सन्ध्या may stand for evening or for evening prayers. In the first case the meaning is *the advance of dusk* ; in the second *neglect of evening-prayers.*

4. उदयेति। अन्वयः—इयं प्राची दिक् परिपाण्डुना मुखेन हृदयस्थितं प्रियं रमणीव उदयगिरितटान्तरितं निशानाथं सूचयति। व्याख्या—'इयं प्राची दिक्' एषा पूर्वा आशा 'परिपाण्डुना मुखेन' उद्गच्छद्भिः किरणैः ईषच्छुभ्रेण प्रारम्भभागेण [अन्यत्र भर्तृगतया चिन्तया पाण्डुवर्णेन वदनेन] 'हृदयस्थितं' सततमनुध्यातं 'प्रियं' भर्तारं 'रमणीव' नारीव 'उदयगिरेस्तटेन' उदयाचलसानुना 'अन्तरित' सञ्जातान्तरम् तिरोधापितमित्यर्थः 'निशानाथं' चन्द्रं 'सूचयति' लक्षयति। आर्य्या जातिः।

5. *Remark*—The moon is not yet up. There is plenty of daylight still left. In fact the incidents of Act II took place the same day before it was dark.

43. साग—कधं पत्थिदा देवी। भोदु ता अहंवि तुरिअं गमिस्सं [कथम्! प्रस्थिता देवी। भवतु, तत् अहमपि त्वरितं गमिष्यामि]। (राजानं सस्पृहं दृष्ट्वा निश्वस्य च) हद्धी हद्धी मन्दभाइणीए मए पेक्खिदुं वि चिरं न पारिदो अयं जणो [हा धिक्! हा धिक्! मन्दभागिन्या मया प्रेक्षितुमपि चिरं न पारितः अयं जनः]। (इति राजानं पश्यन्ती निष्क्रान्ता)।

Sag.—How so ! The queen is going ! Well then I too will go back quick. (*Looking wistfully at the king and sighing*) O fie ! O fie ! This person could not be seen even for long by my luckless self. (*Exit gazing at the king*).

राजा—(परिक्रामन्)

देवि त्वन्मुखपङ्कजेन शशिनः शोभातिरस्कारिणा
पश्याब्जानि विनिर्जितानि सहसा गच्छन्ति विच्छायताम् ।
श्रुत्वा ते परिवारवारवनितागीतानि भृङ्गाङ्गना
लीयन्ते मुकुलान्तरेषु शनकैः सञ्जातलज्जा इव ॥२६॥

(इति निष्क्रान्ताः सर्वे)।

इति मदनमहोत्सवो नाम प्रथमोऽङ्कः समाप्तः ।

King—(*Strolling*) Behold my queen, lotuses, overcome by your lotus-like face that over shadows the beauty of the moon, suddenly develop lustrelessness ; having heard the songs of courtesans in your train, the female bees are slowly hiding within the closing buds as if ashamed. (*Exeunt all*).

Here ends the First Act named Cupid's Great Festival.

Beng. সাগ—একি ! দেবী যে চলিলেন ! তা হোক, আমিও তাড়াতাড়ি ফিরিতেছি। (স্পৃহার সহিত রাজার দিকে চাহিয়া ও নিশ্বাস ফেলিয়া) হা ধিক্ ! হা ধিক্ ! পোড়া কপাল আমার, আমি একে ভাল করিয়া দেখিতেও পারিলাম না। (রাজাকে দেখিতে দেখিতে নিষ্ক্রমণ) রাজা—(পরিক্রমণ করিতে করিতে) দেবি তোমার মুখপদ্মে চন্দ্রের শোভা জয় করিয়াছে, তাহার কাছে এই পুকুরের পদ্মগুলি হারিয়া গিয়া সহসা মলিন হইয়া উঠিয়েছে। ভ্রমরীরা তোমার সঙ্গের এই বারবনিতাদের গান শুনিয়া যেন লজ্জিত হইয়াছে ও যে পদ্মগুলি বুজিয়া গিয়া কলিকার আকার ধরিয়াছে তাহাদের মধ্যে যাইয়া আস্তে আস্তে মুখ লুকাইতেছে। (সকলের নিষ্ক্রমণ)।

মদনমহোৎসব নামক প্রথম অঙ্ক সমাপ্ত।

CHARCHA

1. निश्वस्य च—She mourns her fate with a *sigh.*

2. मन्दभागिन्या &c.—भाग portion, lot. मन्दः भागः। सः अस्ति अस्याः इति मन्दभाग+इनि स्त्रियाम् &c. Luck is against her, or she would have shared his favours with the queen, betrothed as she was to him. But now she trembles to tarry even to have a good look at him.

3. राजानं पश्यन्ती—As. N omits thus. But after what she has said, it is natural that she should retire with *face* not back towards the king.

4. देवीति। अन्वयः—हे देवि पश्य, अब्जानि शशिनः शोभातिरस्कारिणा त्वन्मुखपङ्कजेन विनिर्जितानि (सन्ति) सहसा विच्छायतां गच्छन्ति ; भृङ्गाङ्गनाः ते परिवारवारवनितागीतानि श्रुत्वा सञ्जातलज्जा इव शनकैः मुकुलान्तरेषु लीयन्ते। व्याख्या—हे 'देवि पश्य' द्रष्टव्यं किन्त्वेतत्। किमित्याह—'अब्जानि' सरःसु स्थितानि एतानि कमलानि 'शशिनः शोभां तिरस्करोति' अभिभवति यत् तेन अतएव शशिना जितेभ्यः सरोवरजातेभ्यः पद्मेभ्यो विलक्षणेन 'तव मुखरूपेण पङ्कजेन' पद्मेन विनिर्जितानि' अभिभूतानि सन्ति 'सहसा' हठात् 'विच्छायतां' कान्तिहीनतां 'गच्छन्ति' भजन्ते पराजयलज्जया इति शेषः। तेष्वेव पद्मेषु स्थिता या 'भृङ्गाङ्गनाः' भ्रमर्यः ताश्च 'ते' तव ये 'परिवाराः' याभिस्त्वं परिवृता इत्यर्थः तासां 'वारवनितानां' वेश्यानाम् अनङ्गपूजामङ्गलगानार्थमाहूतानामिति शेषः 'गीतानि श्रुत्वा सञ्जाता लज्जा' यासां तथाविधा 'इव' भूत्वा 'शनकैः' शनैः [अकच् प्राक् टेः] 'मुकुलानां' कमलकोरकाणाम् 'अन्तरेषु' गर्भेषु मुकुलतापन्नकमलोदरेषु इत्यर्थः 'लीयन्ते' लीना भवन्ति। लज्जितानां हि मुखसङ्गोपनं युक्तमेव इति भावः। शार्दूलविक्रीडितं वृत्तम्।

5. शशिनः शोभा &c.—तिरस् is an अव्यय meaning अन्तर्धान। तिरस्कर्तुं शीलमस्य इति तिरस्+कृ+णिनि कर्त्तरि ताच्छील्ये तिरस्कारि or तिरःकारि the स being optional by "तिरसोऽन्यतरस्याम्"। शोभाया तिरस्कारि। तेन। The moon conquers lotuses, because these fade in presence of the moon. Your face surspasses the moon. Hence no wonder that lotuses will be overpowered by your face in the twinkling of an eye (सहसा)।

6. विच्छायताम्—छाया is कान्ति। विगता छाया एषाम् विच्छायानि।

नेषां भावं गच्छन्ति । They lose their lustre. This they naturally do at dusk, and the king takes advantage of the fact to flatter the queen.

7. परिवार &c.—These are in her train not habitually, but only because it way a festive occasion.

8. भृङ्गाङ्गनाः—भृङ्गाङ्गना is not a संज्ञाशब्द hence no ण like that in प्राङ्गण (Sl. 12). Females have a sweeter voice than males, hence भृङ्गाङ्गनाः instead of भृङ्गाः ; even they were put to shame.

9. मुकुलान्तरेषु—The full-blown lotuses close up at night and attain मुकुलता । Black-bees remain shut up in them till sunrise. Compare "त्वां कारयामि कमलोदरबन्धनस्थम्"—Sak. VI.

10. प्रथमोऽङ्कः—अङ्क Act. An अङ्क extends up to where all actors leave the stage. "अन्तनिष्क्रान्तनिखिलपात्रोऽङ्क इति कीर्त्तितः" ।

द्वितीयोऽङ्कः

---

1. (ततः प्रविशति सारिकापञ्जरव्यग्रहस्ता सुसङ्गता)।
सुसङ्गता—हद्धी हद्धी। अह दाणिं मम हत्थे इमं सारिअं णिक्खिविअ कहिं गदा मे पिअसही साअरिआ [हा धिक् हा धिक्! अथ इदानीं मम हस्ते इमां सारिकां निक्षिप्य कुत्र गता मे प्रियसखी सागरिका]। (अग्रतोऽवलोक्य) एसा क्खु णिउणिआ इध ज्जेव्व आअच्छदि। ता जाव एदं पुच्छिस्सं [एषा खलु निपुणिका इत एव आगच्छति। तत् यावदेनां प्रक्ष्यामि]।

(*Now enter Susamgata with her hands busy with a Sarika's cage*).

Susamgata —O fie! O fie! whither is my dear friend Sagarika gone after having entrusted this *Sarika* into my hand? (*Looking forward*) Here is *Nipunika* coming this very way; so I will ask her.

(ततः प्रविशति निपुणिका)। निपुणिका—उअलद्धो क्खु मए भट्टिणो वुत्तन्तो। ता जाव गदुअ भट्टिणीए णिवेदेमि [उपलब्धः खलु मया भर्तुर्वृत्तान्तः। तत् यावद्गत्वा भर्त्र्यै निवेदयामि]। (इति परिक्रामति)।

(*Now enter Nipunika*).

Nipunika—I have got news of Sire, so I will go and report it to the queen. (*Goes round the stage*).

सुसं—(उपसृत्य) सहि णिउणिए कहिं दाणिं तुमं विम्हओक्खित्तहिअआ विअ इह ट्ठिदं मं अवहीरिअ कुदो अदिक्कमसि [सखि निपुणिके, कुत्र इदानीं त्वं विस्मयोत्क्षिप्त-हृदया इव इह स्थितां माम् अवधीर्य्य कुतः अतिक्रामसि] ।

Sus.—(*Approaching*) Friend Nipunika, ignoring me standing here, whither and why are you passing on like one with mind upset by wonder ?

Beng (তার পর সালিক (ময়না) পাখীর খাচা হাতে সুসঙ্গতার প্রবেশ)। সুস—হা ধিক্ ! হা ধিক্ ! এই সালিক (ময়না) পাখীটা আমার হাতে দিয়া প্রিয়সখি সাগরিকা কোথায় গেল ? (সম্মুখে দেখিয়া) এ দেখি নিপুণিকা এই দিকে আসিতেছে। একে জিজ্ঞাসা করি। (তার পর নিপুণিকার প্রবেশ)। নিপু—মহারাজের সংবাদ জানিয়াছি, এখন যাইয়া মহারাণীকে বলি। (পরিক্রমণ)। সুস—(নিকটে গিয়া) সখি নিপুণিকে, তোমার হৃদয় যেন বিস্ময়ে পূর্ণ, কোথায় চলিয়াছ, কেনই বা যাইতেছ, আমাকে যেন দেখিয়া ও দেখিতেছ না ?

CHARCHA

1. सारिका &c.—सारिका is a *myna*. Wilson calls it a *starling*. It is of the same class with the सालिक of Bengal. अग्र point, hence keenness. विगतमग्रमस्य व्यग्रः whose keenness is gone, *i. e.*, busy. सारिकायाः पञ्जरः। तेन व्यग्रः हस्तः यस्याः। Comp. सारिका पुनर्मया सुसङ्गतायाः हस्ते निक्षिप्ता &c. Act I, para 34.

2. निपुणिका—A maid of the Queen.

3. विस्मय &c.—विस्मयेन उत्क्षिप्तम्। तादृशं हृदयं यस्याः। अव + (धीर + णिच्—नामधातु) + ल्यप् अवधीर्य्य। The णिच् is by "प्रातिपदिकाद्धात्वर्थे बहुलमिष्ठवच्च"। Some take अवधीर itself as a root of the चुरादि

class. "अवधीरत्कवज्ञायाम्"—*Kavirahasyam*. This gives अवधीरयित्वा। Construe कुतः कुत्र अतिक्रामसि—Whither do you go and why ?

2. निपु—कधं पिअसही सुसङ्गदा। हला सुसङ्गदे ! सुट्ठु तुए जाणिदं। एदं क्खु मम विह्मअस्स काअणं। अज्ज किल भट्टा सिरिपव्वदादो आअदस्स सिरिखण्डदासणामहेअस्स धम्मिअस्स सआसादो अआलकुसुमसञ्जणदोहअं सिक्खिअ अत्तणो पड़िग्गहिदं णोमालिअं कुसुममसिद्धिसोहिअं करिस्सदित्ति तहिं एदं वुत्तन्तं जाणिदुं देवोए पेसिदह्मि। तुमं उण कहिं पत्थिदा। [कथं प्रियसखी सुसङ्गता ! हला सुसङ्गते, सुष्ठु त्वया ज्ञातम्। एतत् खलु मम विस्मयस्य कारणम्—अद्य किल भर्त्ता श्रीपर्वतात् आगतस्य श्रीखण्डदासनामधेयस्य धार्मिकस्य सकाशात् अकालकुसुमसञ्जननदोहदं शिक्षित्वा आत्मनः प्रतिगृहीतां नवमालिकां कुसुमसमृद्धिशोभितां करिष्यति, इति तत्र एतं वृत्तान्तं ज्ञातुं देव्या प्रेषितास्मि। त्वं पुनः कुत्र प्रस्थिता]।

Nip—How so ! Dear Friend Susamgata ! Hallo ! Susamgata, well have you guessed. The reason for my wonder is this—From a pious man named Srikhandadasa, that came from Sri-Parvata, Sire, having learnt the recipe to bring forth unseasonal flowers, will make the Navamalika, allotted to him, shine with a profusion of flowers to-day. There I was sent by the queen to enquire about this matter. But whither are *you* going ?

सुस—पिअसहीं साअरिअं अस्सेसिदुं [प्रियसखीं सागरिकामन्वेष्टुम्]।

Sus.—To look for my dear friend Sagarika.

निपु—हला दिट्ठा मए साअरिआ गहिदसमुग्गअचित्तफलअवट्टिआ समुब्बिग्गा विअ कअलीघरं पविसन्ती। ता गच्छ पिअसहि अहं वि देवीसआसं गमिस्सं [हला दृष्टा मया सागरिका गृहीतसमुद्गकचित्रफलकवर्त्तिका समुद्विग्ना इव कदलीगृहं प्रविशन्ती। तत् गच्छ प्रियसखि। अहमपि देवीसकाशं गमिष्यामि]। (इति निष्क्रान्ते)।

इति प्रवेशकः।

Nip.—Hola! Sagarika was seen by me entering the *Banana-grove*, as if agitated, carrying a colour basket, a picture-board and a brush. Go then, dear friend, I too will go to the queen. (*Exeunt both*).

Here ends the Introduction.

Beng. এ কি! প্রিয়সখী সুসঙ্গতা যে। ওলো সুসঙ্গতা, তুই ঠিক ধরিয়াছিস্। আমার বিস্ময়ের কারণ এই—"শ্রীপর্ব্বত হইতে শ্রীখণ্ডদাস নামে এক সাধু আসিয়াছেন; মহারাজ তাঁহার নিকট অকালে বৃক্ষাদিতে ফুল ফল ধরাইবার ঔষধ শিক্ষা করিয়াছেন। আজ তাই দিয়া তাঁহার নিজের নবমালিকা লতাটীকে ফুলের ভারে সাজাইবেন। এই সংবাদ জানিবার জন্য দেবী আমাকে সেখানে পাঠাইয়াছিলেন। তুই কোথায় চলিয়াছিস্? সুস—প্রিয়সখী সাগরিকাকে খুঁজিতে চলিয়াছি। নিপু—ওলো, সাগরিকাকে দেখিলাম কদলীগৃহে প্রবেশ করিল, চেহারা উদ্বিগ্নের মত, হাতে তুলী, রঙ্গের প্যাটরা ও চিত্রফলক। তবে যাও, প্রিয়সখি, আমিও দেবীর কাছে যাই। (উভয়ে নিষ্ক্রান্ত)।

[প্রবেশক শেষ।

CHARCHA

1. अकाल &c.—न कालः अकालः out of season, or अविद्यमानः कालः अस्य अकालः untimely. दोहद is आकर्ष। दोहदं ददातीति दोहद+दा+क

कर्तरि दोहदम् that which draws out, brings forth &c. अकालानि कुसुमानि, तेषां सञ्जननम्। तस्य दोहदम्। Some application which promotes an untimely show of flowers. Comp. "महोक्षहा दोहददानशक्तेराकालिकं कोरकमुद्गिरन्ति"। दोहद is usually applied with reference to an enceinte nearing her time. Comp. "प्रजावती दोहदशंसिनी ते"। Also "तरुगुल्मलतादीनामकाले कुशलैः कृतम्। पुष्पाद्युपादकं द्रव्यं दोहदं स्यात्तु तत्क्रिया ॥" इति शब्दार्णव quoted by Malli.

2. तत्र प्रेषिता &c.—तत्र there, *i e.*, नवमालिकासमीपं। She means that she *has been* sent there and is now on her way back to the queen.

3. गृहीत &c.—समुद्गक is a casket. चित्रस्य फलकम् a picture-board. वर्तिका brush. समुद्गकश्च चित्रफलकश्च वर्तिका च समुद्गकचित्रफलकवर्तिकाः। गृहीताः समुद्गकचित्रफलकवर्तिकाः यया। Here "जातिरप्राणिनाम्" does not apply because the reference is to a *particular* समुद्गक &c. hence there is no जातित्व। Again though वर्तिका has the fewest vowels it appears last in the compound because the rule "अल्पाच्तरम्" is modified by the dictum "अनेकप्राप्तावेकत्र नियमः अनियमः शेषे"।

4. प्रवेशकः—प्रवेशयति इति प्र+विश+णिच्+ण्वुल् कर्तरि प्रवेशकः an introduction, a prelude. It is similar to विष्कम्भक (Act I). The difference is that in it ordinary characters (नीचपात्र) only are employed. "प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः। अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥"

3. (ततः प्रविशति गृहीतचित्रफलकवर्तिका मदनावस्थां नाटयन्ती सागरिका)। साग—(सकरुणम् निःश्वस्य) हिअअ, पसीद, पसीद। किं इमिणा आआसमेत्तफलेण दुल्लहजणपत्थणाणुबन्धेण। अण्णं च। जेण एव्व दिट्ठेण दे ईदिसो सन्तावो ण वड्ढदि पुणोवि तं जेव्व पेक्खिदुं अहिलस-

सित्ति अहो दे मूढ़दा। अइ णिसंस हिअअ जम्मदो पहुदि सह संवड्ढिअं इमं जणं परिहरिअ क्खणमेत्तदंसणपरिचिदं जणं अणुगच्छन्तो ण लज्जेसि। अहवा को तुह दोसो अणङ्गसरपडणभीदेण तुए एव्वं अज्ज ववसिदं। भोदु अणङ्गं दाव उवालहिस्सं [हृदय, प्रसीद प्रसीद। किमनेन आयासमात्रफलेन दुर्लभजनप्रार्थनानुबन्धेन ? अन्यच्च। येनैव दृष्टेन ते ईदृशः सन्तापो वर्द्धते पुनरपि तमेव प्रेक्षितुमभिलषसि इत्यहो ते मूढ़ता। अयि नृशंस हृदय जन्मतः प्रभृति सह संवर्द्धितमिमं जनं परिहृत्य क्षणमात्रदर्शनपरिचितं जनमनुगच्छत् न लज्जसे ? अथवा कस्तव दोषः ? अनङ्गशरपतनभीतेन त्वया एवमद्य व्यवसितम्। भवतु अनङ्गं तावद्-पालप्स्ये]। (साम्रमञ्जलिं बद्ध्वा) भअवं कुसुमाउह णिज्जिदसअलसुरासुरो भविअ इत्थिआजणं पहरन्तो कधं ण लज्जेसि [भगवन् कुसुमायुध, निर्जितसकलसुरासुरो भूत्वा स्त्रीजनं प्रहरन् कथं न लज्जसे] ? (विचिन्त्य) अहवा अणङ्गोसि। सव्वधा मम मन्दभाइणीए इमिणा दुण्णिमित्तेण अवस्सं मरणं उवट्ठिदं [अथवा अनङ्गोऽसि। सर्वथा मम मन्दभागिन्या अनेन दुर्निमित्तेन अवश्यं मरणमुपस्थितम्]। (फलकमवलोक्य) ता जाव इह ण कोवि आअच्छदि दाव आलेक्खसमप्पिदं तं अहिमदं जणं पेक्खिअ जहा समीहिदं तहा करिस्सं [तत् यावदिह न कोऽपि आगच्छति तावत् आलेख्यसमर्पितं तमभिमतं जनं प्रेक्ष्य यथा समीहितं तथा करि-

ष्यामि]। (सावष्टम्भमेकमना भूत्वा नाट्येन फलकं गृहीत्वा निःश्वस्य) जइवि अदिसद्धसेण वेवदि अअं अदिमेत्तं मे अग्गहत्थो तहवि तस्स जणस्स अण्णो दंसणोवाओ णत्थित्ति जहा तहा आलिहिअ एणं पेक्खिस्सं [यद्यपि अतिसाध्वसेन वेपते अयमतिमात्रं मे अग्रहस्तः तथापि तस्य जनस्य अन्यो दर्शनोपायो नास्ति इति यथा तथा आलिख्य एनं प्रेक्षिष्ये]। (इति नाट्येन लिखति)।

(*Now enter Sagarika acting love-sickness carrying brush and picture-board*).

Sag.– (*Sighing—Dolefully*) Stop, O Heart, stop. Away with cherishing the hope for a personage difficult to reach, the hope resulting in trouble alone. Besides, you wish to see again that very person at whose sight your distress waxes so much ! O your stupidity ! O cruel Heart, you are not ashamed to follow an acquaintance by sight for a moment only, forsaking this person that has grown up with you from birth. Or what is your fault ? You have acted thus to-day frightened at the fall of Ananga's (Cupid's) arrows. Well, I will rate Ananga (*Joining palms—In tears*) Glorious Kusumayudha (Cupid) after having conquered all gods and demons, how is it, you are not ashamed to strike at a woman ? (*Reflecting*) Or, you are bodiless. Death itself has surely approached my ill-starred self on this evil account. (*Looking at the picture-board*) Well, I shall do as contemplated after having seen that desired person painted on canvas by the time (lit. so long as) no one comes here. (*Concentrating her mind with an effort and acting the taking up of the board—Sighing*) Though from great nervousness, this finger of mine trembles much, still, as there

is no other means of seeing that person, I will see him having drawn just as it comes to me. (*Acts sketching*).

Beng. (তার পর মদনাবস্থার অভিনয় করিতে করিতে চিত্রফলক ও বর্ত্তিকা লইয়া সাগরিকার প্রবেশ)। সাগ—(নিঃশ্বাস ফেলিয়া ও করুণভাবে) থাম, হৃদয় থাম। যে লোককে পাওয়া কঠিন তার আশা পুষিয়া কি হইবে? কষ্টমাত্র ফল আর কিছু নহে। আবার দেখ যাকে দেখিবামাত্র তোমার এত সন্তাপ বাড়িয়াছে তাহাকেই আবার দেখিতে চাহিতেছ। তোমার কি মূর্খতা! ওহে কঠিন হৃদয়, এ লোককে ক্ষণমাত্র দেখিয়াছ, পরিচয় এই পর্য্যন্তই। আর আমার সহিত জন্ম হইতে একসঙ্গে বাড়িয়াছ। তথাপি আমাকে ছাড়িয়া এই লোকের অনুসরণ করিতেছ! তোমার লজ্জা হয় না? অথবা, তোমার দোষ কি? কন্দর্পের বাণ গায়ে পড়িবার ভয়ে আজ তুমি এইরূপ করিলে। ভাল, কন্দর্পকেই অনুযোগ দিই। (হাত জোড় করিয়া সজলনেত্রে) ভগবন্ কুসুমায়ুধ, আপনি সকল দেব দানবকে জয় করিয়া এখন এই অবলাকে প্রহার করিতে লজ্জা বোধ করেন না? (চিন্তা করিয়া) ওহো! আপনার শরীর নাই! দেখিতেছি আমারই অদৃষ্ট মন্দ, এই নিন্দিত কারণে আমার নিশ্চয় মৃত্যু উপস্থিত হইয়াছে। (চিত্রফলকের দিকে চাহিয়া) তবে যতক্ষণ এখানে আর কেহ না আসিতেছে ততক্ষণ সেই প্রার্থিত পুরুষকে চিত্রে আঁকিয়া একবার দেখি, তার পর যাহা ভাবিয়াছি তাহা করিব। (জোর করিয়া একমন হইয়া ফলক তুলিয়া লইয়া নিঃশ্বাস ফেলিয়া) ভয়ে আমার হাত কাঁপিতেছে বটে, তথাপি তাকে দেখিবার যখন অন্য উপায় নাই তখন যেমন তেমন করিয়া আঁকিয়া দেখিব। (চিত্রের অভিনয়)।

CHARCHA

1. প্রসীদ—Lit. be pleased. Hence 'desist.' Compare the vernacular "মাফ্ করো" as said to a beggar when refusing alms.

2. আয়াস &c.—আয়াস এব আয়াসমাত্রম্, ময়ূরব্যংসকাদি, তন্ফলমস্য &c. Usually ময়ূরব্যংসকাদি and তিষ্ঠদ্গ্বাদি compounds are not further compounded. Bhoja holds that the prohibition applies

only when they are उत्तरपद in a compound and not if they lead. Comp. "कमलवसतिमात्रनिर्वृतः"—*Sak.* V, which see.

3. दुर्लभ &c.—दुर्लभस्य जनस्य प्रार्थनाया आशाया: अनुबन्ध: or दुर्लभे जने या प्रार्थना प्रणय: तस्य अनुबन्ध: &c.

4. नृशंस—Vocative singular. The नृशंसता lies in forsaking an old friend for a new acquaintance.

5. सहसंवर्द्धितम्—A compound of the सुप्सुपा class. Comp. "सहवसतिमुपेत्य यै: प्रियाया:"—Sak. II.

6. क्षणमात्र &c.—मयूरव्यंसकादि compounds may *lead* in a compound. See note 2 above.

7. मालम् &c.—As. N omits अञ्जलिं बद्धा which appears in As. B.

8. अथवा अनङ्गोऽसि—This eppears in As. N, but is omitted in As. B. and Boht and G. It however seems necessary for the reasoning in the speech. Sagarika blames her हृदय because it has forsaken her and gone after उदयन। She then sees that the हृदय is blameless because it is अनङ्ग that forces the हृदय into this step. The fault then lies with अनङ्ग। No sooner she commences upbraiding अनङ्ग than she recollects that the god has no body. Having no body himself he refuses to recognise the difference between a male and a female body. अनङ्ग is not then answerable for his perversity which is the result of the accident that deprived him of his body. Who then is responsible for the certain death that awaits her through the loss of her heart. It is not the heart itself, nor अनङ्ग that scares the heart away, but her ill-luck (मम मन्दभागिन्या: &c. below). The blame will not attach to her luck if अथवा अनङ्गोऽसि is omitted.

9. दुर्निमित्त—दुष्टं निमित्तं दुर्निमित्तम् regrettable cause. The दुर्निमित्त is the loss of heart, *i.e.*, love for उदयन। The न is dental even if derived as दुर्+नि+मिद्+क्त because दुर् is not treated as an उपसर्ग for णत्वविधि ("दुर: षत्वणत्वयोरुपसर्गत्वप्रतिषेध:") also because मिद is not one of the roots that change नि into णि।

10. अवश्यम् &c.—She has no doubt that she has to die. This conviction produces in her a desire to die—She resolves to kill herself. See यथा समीहितम् &c.

11. यथा समीहितम् &c.—She means that she will kill herself, but before dying she will have a good look at the portrait of her beloved.

12. अग्रहस्तः—अग्रश्चासौ हस्तश्च the tip of the hand, *i.e.*, the fingers, or from wrist to fingers. Comp. पादाग्र, Act I, sl. 1.

13. यथा तथा—Elliptical for यथा शक्नोमि तथा।

4. (ततः प्रविशति सुसङ्गता)। सुस—एदं क्खु कअलीघरं ता जाव पविसामि [एतत् खलु कदलीगृहम्। तत् यावत् प्रविशामि]। (प्रविश्य अवलोक्य च सविस्मयम्) एसा मे पिअसही साअरिआ। किं उण एसा गुरुआणुराओक्खित्तहिअआ विअ किंवि आलिहन्ती ण मं पेक्खदि। ता जाव से दिट्ठिपहं परिहरिअ णिरूवइस्सं। [एषा मे प्रियसखी सागरिका। किं पुनरेषा गुरुकानुरागोत्क्षिप्तहृदया इव किमपि आलिखन्ती न मां प्रेक्षते। तत् यावदस्या दृष्टिपथं परिहृत्य निरूपयिष्यामि]। (स्वैरं पृष्ठतोऽस्याः स्थित्वा दृष्ट्वा सहर्षम्) कहं भट्टा आलिहिदो। साहु साअरिए साहु। अहवा ण कमलाअरं वज्जिअ राअहंसो अण्णस्सिं अहिरमदि [कथम्! भर्त्ता आलिखितः! साधु सागरिके साधु! अथवा न कमलाकरं वर्जयित्वा राजहंसो अन्यस्मिन्नभिरमते]।

(Now enter Susamgata). Sus.—This is the *Banana-bower*, let me enter. *(Entering and observing—In amazement)*

Here is my dear friend Sagarika ; but why is she, like one with heart upset by deep attachment, drawing something, does she not notice me ? Well then I will watch avoiding the line of her sight. *(Stealthily standing at her back and seeing—With joy)* How so ! Sire is painted ! Bravo ! Sagarika, Bravo ! Or, the female swan does not revel except in a tank with lotuses in it.

साग—(सवाष्पम्) आलिहिदो मए एसो। किं उण अणवरदणिवडन्तबाप्फसलिलेण मे दिट्ठी पेक्खिदुं न पहवदि [आलिखितो मया एष:। किं पुन: अनवरतनिपतद्बाष्प-सलिलेन मे दृष्टि: प्रेक्षितुं न प्रभवति]। (मुखम् उत्तानीकृत्य अश्रूणि संहरन्ती सुसङ्गतां दृष्ट्वा उत्तरीयेण फलकं प्रच्छादयन्ती स्मितं कृत्वा) कहं पिअसही सुसङ्गदा। सहि सुसङ्गदे इदो उवविस [कथम्! प्रियसखी सुसङ्गता! सखि सुसङ्गते इत उपविश]।

Sag.—(In tears) He is drawn by me, but why should my sight be not able to see through tears flowing ceaselessly ? *(Screening the board with her upper garment on seeing Susamgata while wiping off tears with face raised—Smiling).* How so ! My dear friend Susamgata ! Friend Susamgata, sit down here.

Beng. (তার পর সুসঙ্গতার প্রবেশ) সুস—এই তো কদলীঘর। ভিতরে যাই। (প্রবেশ করিয়া দেখিয়া বিস্ময়ে) এই যে প্রিয়সখী সাগরিকা। এ যেন গভীর অনুরাগে হৃদয় আকুল হইলে যেমন হয় তেমনই কি যেন আঁকিতেছে, আমাকে দেখিতেছে না ? তবে এর চক্ষের সম্মুখ হইতে সরিয়া গিয়া দেখিব। (আস্তে আস্তে পশ্চাতে দাঁড়াইয়া সহর্ষে) এ কি ! মহারাজকে আঁকিয়াছে ! সাধু ! সাগরিকে সাধু ! অথবা, পদ্মে শোভিত পুষ্করিণী ছাড়া অন্যত্র কি রাজহংসীর মন যায় ? সাগ—

(সবাষ্পে) একে তো আঁকিলাম, কিন্তু আমার চক্ষের জল কেন অনবরত পড়িয়া একে দেখিতে দিতেছে না ! (মুখ তুলিয়া চক্ষের জল পুঁছিতে যাইয়া সুসঙ্গতাকে দেখিয়া গায়ের চাদরে ফলকখানি ঢাকিয়া সহাস্তে) একি ! প্রিয়সখী সুসঙ্গতা ! সখি সুসঙ্গতে এইখানে বস।

CHARCHA

1. कदलीगृहम्—कदलीकृतं गृहम् a grove of plantain trees.

2. स्वैरम्—ईरणम् इति ईर+घञ् भावे ईरः prompting. स्वः ईरः यस्मिन् कर्मणि तत् यथा तथा Lit. of one's own accord, *i.e.*, not prompted by another. Hence, slowly, gently, cautiously, stealthily &c. "स्वादीरेरिणोः" इति वृद्धिः।

3. अथवा &c. This modifies her rapture as expressed by साधु &c. This is just as is expected of her, there is nothing to be surprised at in it. On the contrary the surprise would have been had she thought of another person. The best creation among damsels is bound to be attracted to the best among men. For a similar sentiment compare—"युक्तमस्याः अभिलाषः अभिनन्दितुम्...सागरं वर्जयित्वा कुत्र वा महानदी अवतरतु"—Sak. III.

4. अनवरत &c.—बाष्परूपं सलिलं बाष्पसलिलम्। 'अनवरतं' यथा तथा 'निपतत्' यत् 'बाष्पसलिलं' तेन। हेतौ तृतीया। हेतु of प्रेक्षितुं न प्रभवति। The absence of vision is thus explained. But she cannot account for the ceaseless flow. Hence किं पुनः—but why—refers *not* to न प्रभवति but to अनवरतनिपतत्। She cannot see ; why ? Because of her tears. Whence tears ? She has no answer to this.

5. मुखमुत्तानीकृत्य—उत्तान upturned. She raised her face. This is the reading of As. B. As. N. has ऊर्ध्वमवलोक्य।

6. प्रच्छादयन्ती—She was *screening* it. But had not *screened* it. Notice वर्त्तमानकाल in प्रच्छादयन्ती। अतीतकाल requires प्रच्छाद्य। Hence it is that Susamgata can still see the board.

7. प्रियसखी सुसङ्गता—After this As. B. adds the stage-direction उत्थाय हस्ते गृहीत्वा। But that requires another stage-direction

to make Sagarika sit down again. Such a direction however is wanting in all editions and manuscripts.

5. **सुस—(उपविश्य फलकं गृहीत्वा दृष्ट्वा च) सहि को एसो तुए आलिहिदो [सखि, क एष त्वया आलिखितः]।**

Sus.—(Sitting down, taking up the board and with a look at it) Friend, who is this drawn by you ?

साग—(सलज्जम्) पउत्तमअणमहूस्सवे भअवं अणङ्गो [प्रवृत्तमदनमहोत्सवे भगवान् अनङ्गः]।

Sag.—(With a blush) Glorious Ananga (Cupid), Madana's (Cupid's) festival having commenced.

सुस—(सस्मितम्) अहो दे णिउणत्तणं। किं उण सुण्णं विअ चित्तं पडिभादि। ता अहं पि आलिहिअ रइसणाहं करिस्सं [अहो ते निपुणता ! किं पुनः शून्यमिव चित्रं प्रतिभाति ? तत् अहमपि आलिख्य रतिसनाथं करिष्यामि]। (वर्त्तिकां गृहीत्वा नाट्येन रतिव्यपदेशेन सागरिकां लिखति)।

Sus.—(Smiling) O your cleverness ! But why does the picture appear to be wanting ? So I too will draw and make it provided with Rati. *(Taking up the brush acts the drawing of Sagarika under the pretext of drawing Rati).*

साग—(विलोक्य सक्रोधम्) हला सुसङ्गदे कीस तुए अहं एत्थ आलिहिदा [हला सुसङ्गते, कथं त्वया अहमत्र आलिखिता] ?

Sag.—(Seeing—Angrily) Hallo ! Susamgata, why am I drawn by you here ?

सुस—(विहस्य) सहि किं अआरणं कुप्पसि। जादिसो तुए कामदेवो आलिहिदो तादिसो मए रदी आलिहिदा। ता अण्णधासंभाविणि किं तुए एदिणा आलविदेण। कहेहि सव्वं वुत्तन्तं [सखि, किमकारणं कुप्यसि? यादृशस्त्वया कामदेव आलिखित: तादृशी मया रतिरालिखिता। तत् अन्यथासम्भाविनि, किं तव एतेन आलपितेन? कथय सर्वं वृत्तान्तम्]।

Sus.—(Laughing) Friend, why are you offended without cause? As is the Kamadeva (Cupid) drawn by you, so is the Rati drawn by me. Well, away with all this talk. You perverter of facts, out with the whole story.

Beng. সুস—(বসিয়া ফলক লইয়া দেখিয়া) সখি, এ তুমি কাকে আঁকিলে? সাগ—(লজ্জার সহিত) মদনমহোৎসব আসিয়াছে, ভগবান্ অনঙ্গকে আঁকিযাছি। সুস—(সহাস্যে) তোমার কি বাহাদুরী! কিন্তু ছবিখানি খালি খালি লাগিতেছে কেন? তবে আমিও আঁকিয়া রতিকে বসাইয়া দিই। (তুলী লইয়া রতির ছলে সাগরিকাকে আঁকা)। সাগ—(দেখিয়া ক্রোধের সহিত) ওলো সুসঙ্গতে তুই এখানে আমায় আঁকিলি কেন? সুস—(হাসিয়া) সখি অকারণ চটিতেছ কেন? যেমন কামদেব তুমি আঁকিয়াছ তেমনই রতি আমি আঁকিলাম। তবে? কথা ভাঁড়াইতেছ? ও আলাপ রাখ, সব কথা খুলিয়া বল।

CHARCHA

1. प्रवृत्त &c.—प्रवृत्त running, now going on. प्रवृत्त: मदनमहोत्सव:। तस्मिन्। This seems to have a double sense. प्रवृत्तमदनमहोत्सवे कामन्यमालिखामि? भगवान् अनङ्गो मया आलिखित:। This is for सुसङ्गता। The real meaning is—'प्रवृत्तमदनमहोत्सवे' यथा मया दृष्ट: 'भगवान् अनङ्ग:' मकरन्दोद्याने, तथा आलिखित:। This is strictly true. It implies that उदयन is portrayed; for *him* she saw as अनङ्ग।

2. रतिसनाथम्—नाथ is प्रभु। तेन सह सनाथम् having a master. रत्या सनाथम् looked after by Rati.

3. रतिव्यपदेशेन—व्यपदिश्यते प्रकृतात् अन्यत्र नीयते अनेन इति वि + अप + दिश + घञ् करणे व्यपदेश: a feint. रतिरेव व्यपदेश:। तेन।

4. अकारणं—अविद्यमानं कारणं यस्मिन् कर्मणि तत् यथा तथा। Some read अकारणे ; explain अविद्यमानं कारणं यस्मिन् तत् अकारणम्। तस्मिन्. विषयाधिकरणे ७मी। क्रियाविशेषणे २या seems better.

5. अन्यथा &c.—अन्यथा अन्यप्रकारेण तत्त्वापलापेन सम्भावयति कल्पयति इति अन्यथा + सम् + भू + णिच् + णिनि साधुकारिणि कर्त्तरि one who misrepresents facts. Sagarika disguised fact when she described the picture as a representation of अनङ्ग। This is what Susamgata thinks, because she was not present when Sagarika actually mistook उदयन for अनङ्ग। See note 1 above.

6. साग—(सलज्जा स्वगतम्) णं जाणिदम्हि पिअसहीए [ननु ज्ञातास्मि प्रियसख्या:]। (प्रकाशम्) पिअसहि महदी क्खु मे लज्जा। ता तहा करेसु जहा ण कोवि अवरो एदं वुत्तन्तं जाणादित्ति [प्रियसखि, महती खलु मे लज्जा। तत् तथा कुरु यथा न कोऽपि अपर: एतं वृत्तान्तं जानातीति]।

Sag.—(Blushing—To herself) Verily, I am found out by my dear friend. *(Aloud)* My dear friend, I feel greatly ashamed. Then so arrange that no one else knows of this affair.

सुस—सहि मा लज्ज। ईदिसस्स कण्णारअणस्स अवस्सं एव्व ईदिसे वरे अहिलासेण होदव्वं। तहवि जहा ण कोवि अवरो एदं वुत्तन्तं जाणिस्सदि तहा करेमि। एदाए उण मेधाविणीए सारिआए एत्थ कारणेन होदव्वं कदावि एसा इमस्स आलावस्स गहिदक्खरा कस्स वि पुरदो मन्तइस्सदित्ति [सखि मा लज्जस्व। ईदृशस्य कन्यारत्नस्य अवश्यमेव ईदृशे

वरे अभिलाषेण भवितव्यम्। तथापि यथा न कोऽप्यपरः एतं वृत्तान्तं ज्ञास्यति तथा करोमि। एतया पुनर्मेधाविन्या सारिकया अत्र कारणेन भवितव्यं, कदापि एषा अस्य आलापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते इति]।

Sus.—Friend, be not ashamed. Desire for such a bridegroom is bound to arise in such a jewel of a bride. I am taking steps that no one else will know of this matter. But this *Sarika* of retentive memory might become the means (of disclosure) in this matter ; she having picked up the words of this talk might some day repeat them before some one else.

Beng. সাগ—(লজ্জিত হইয়া—আত্মগত) প্রিয়সখী জানিয়া ফেলিযাছে। (প্রকাশে) প্রিয়সখি, আমার বড়ই লজ্জা বোধ হইতেছে। অতএব এমন কর যেন আর কেহ এ বৃত্তান্ত জানিতে না পারে। সুস—সখি, লজ্জা কিসে ? এমন কন্যারত্নের এমন বরের দিকেই তো অভিলাষ যাইবে। তথাপি যাতে আর কেহ একথা জানিতে না পারে তাহা করিতেছি। কিন্তু এই ময়নার যা স্মরণশক্তি তাতে আমাদের কথাগুলি শিখিয়া লইয়াছে সন্দেহ নাই ; কখন কাহারও সম্মুখে সেগুলি আওড়াইয়া কথা প্রচারের কারণ হইয়া উঠিবে, এই ভয়।

CHARCHA

1. ज्ञातास्मि &c.—ज्ञा + क्त कर्मणि वर्त्तमाने ज्ञाता। Hence प्रियसख्याः takes अनुक्ते कर्त्तरि षष्ठी by "क्तस्य च वर्त्तमाने"।

2. महती &c.—She is ashamed to think how others will take this affair. A maid-servant aspiring to be wedded to the king of kings !

3. मा लज्जस्व &c.—There is nothing to be ashamed of in this matter. You do not know your own worth. You are a कन्यारत्न। None will utter a syllable of adverse comment on hearing of it.

4. तथापि &c.—Though thus there is no need for secrecy, (तथापि) to please you I will take steps &c.

5. एतया पुनः &c.—पुनः implies भेद। I will take steps to guard your secret; but (पुन.) I cannot stop this सारिका। She is मेधाविनी। मेधा is धारणावती धी, retentive memory. सा अस्ति अस्याः प्रशस्ता इति मेधा+विनि मत्वर्थं प्रशंसायाम् मेधाविनी। Hence 'अस्य आलापस्य' अस्मत्कृतायाः कथायाः 'गृहीतानि' शिक्षितानि 'अक्षराणि' वर्णाः यया तादृशी 'एषा कदापि कस्यापि पुरतः' पुरः अग्रे 'मन्त्रयिष्यते' उच्चारयिष्यति आलापाक्षराणि इति शेषः 'इति' अनेन प्रकारेण एतया मेधाविन्या 'सारिकया अत्र' अस्मिन् त्वद्रहस्यपरित्राणे 'कारणेन' हेतुना 'भवितव्यम्' आलापाक्षराणि उच्चा- रयित्वा एषा रहस्यभेदकारणं भविष्यति तत्र नास्ति सन्देहः। Hence publicity is inevitable तत् मा लज्जस्व। पुरतः is from पुर अग्रगमने+अतसुक् कर्तरि इत्यमरटीका। पुरः comes from पूर्व+ङि (7मी)+असि आर्थे। Both are अव्यय। Susamgata had the *Myna* all along with her आलापस्य गृहीताक्षरा = गृहीतालापाक्षरा, सापेक्षत्वेऽपि गमकत्वात् समासः।

7. साग—सहि अदोवि मे अधिअदरं सन्तावो बाधेदि [सखि, अतोऽपि मे अधिकतरं सन्तापो बाधते]। (इति सन्तापं नाटयति)।

Sag.—Friend, even greater distress than this ails me now. *(Acts distress).*

सुस—(सागरिकाया हृदये हस्तं दत्त्वा) सहि समस्सस समस्सस जाव इमाए दिग्घिआए णलिणीपत्ताणि मुणालिआओ अ गेण्हिअ लहुं आअच्छामि [सखि, समाश्वसिहि समाश्वसिहि यावत् अस्या दीर्घिकायाः नलिनीपत्राणि मृणालिकाश्च गृहीत्वा लघु आगच्छामि]। (इति निष्क्रम्य पुनः प्रविष्टा नाट्येन नलिनीपत्रैः शयनीयं मृणालैर्वलयानि च

रचयित्वा परिशिष्टानि नलिनीपत्राणि सागरिकाया हृदये निक्षिपति)।

Sus.—(Placing her hand on Sagarika's chest). Take heart, Friend, take heart till I come back quick with lotus-leaves and lotus-shoots gathered from this tank. *(Going out and re-entering, acting the making of a bed with lotus-leaves and of bracelets with lotus-shoots, places the remaining leaves on Sagarika's chest).*

Beng. সাগ—সখি, আমার কষ্ট আরও বাড়িতেছে। (কাতরতার অভিনয়)।

সুস—(সাগরিকার বুকে হাত দিয়া) সখি, একটু সবে থাক, আমি চট্ করে এই পুকুর থেকে পদ্মের পাতা ও মৃণাল লইয়া আসিতেছি। (বাহিরে যাইয়া ও আসিয়া পদ্মের পাতার বিছানা ও মৃণালে বালা করা ও বাকী পাতাগুলি সাগরিকার বুকে দেওয়ার অভিনয় করা)।

CHARCHA

1. मन्तापो बाधते &c.—This is As. B's reading. As. N. reads वर्द्धते for बाधते, also मदनावस्थां नाटयति for सन्तापं नाटयति। But सागरिका is already described at her entry as मदनावस्थां नाटयन्ती and the मदनावस्था has continued up till now ; so मदनावस्था नाटयति seems superfluous.

2. मृणालिका:—मृणाल is a young lotus-shoot. It is milk-white while underground ; that is what is here intended. मृणाल +ङीष् स्त्रियां मृणाली। सैव इति मृणाली+कन् स्वार्थे+टाप्।

3. मृणालैः—मृणाल: is the same as मृणालिका above. In fact मृणाल, मृणाली, मृणालिका are mentioned promiscuously by poets in speaking of love-sickness.

8. साग—सहि अवणेहि इमाइं णलिणीपत्ताइं मुणालवलआइं अ। अलं एदिणा, कधं अप्पारणो अत्ताणं आआसेमि। णं भणामि—

दुल्लहजणअणुराओ लज्जा गरुई परव्वसो अप्पा ।
पिअसहि विसमं पेम्मं मरणं सरणं णवरमेक्कं ॥ २७ ॥

[सखि, अपनय इमानि नलिनीपत्राणि मृणालवलयानि च । अलमेतेन । कथमकारणे आत्मानमायासयसि ? ननु भणामि—

दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा ।
प्रियसखि विषमं प्रेम मरणं शरणं नवरमेकम् ॥]

(इति मूर्च्छति) ।

Sag.—Friend, take off these lotus-leaves and bracelets of lotus-shoots. Away with them. Why needlessly do you trouble yourself ? I say—This love is for one that is hard to reach. My person is under the control of another ; this love is unequal ; great is my shyness. Dear friend, death alone is the best refuge. (*Faints*).

Beng. সাগ—সখি, এই পদ্মের পাতাগুলি ও মৃণালের বালাগুলি লইয়া যাও। এ দিয়া কি হইবে ? কেন বৃথা আমার জন্য ক্লেশ পাইতেছ ? আমি বলি—দুর্লভ জনে আমার ভালবাসা পড়িয়াছে। আমার শরীর পরের অধীন ; অসমানে প্রণয় ঘটিয়াছে ; আমার বড়ই লজ্জাবোধ হইতেছে। প্রিয়সখি, এক মৃত্যুই দেখিতেছি আমার সর্বোত্তম গতি। (মূর্চ্ছা)।

CHARCHA

1. अकारणे &c.—See समास ante. कारण is हेतु । It includes the *result* (फल) of an undertaking also. "फलमपि हेतु:" । Hence here अकारण = अफल useless. Your efforts are fruitless ; they will do me no good.

2. दुर्लभेति । अन्वय:—आत्मा परवश:, प्रेम विषमं, लज्जा गुर्वी । प्रियसखि, दुर्लभजनानुराग: (एष:) । एकं मरणं नवरं शरणम् ।

व्याख्या—अत्र अतथ्यव्यपदेशेन तथ्यभाषणमिति श्लोकोऽयमात्मपक्षे सुसङ्गता-पक्षे च नेयः। (सुसङ्गता पक्षे) 'आत्मा' मे 'परवशः' पराधीनः देव्या दासीभूताहं तदेतत् 'प्रेम विषमम्' विसदृशम्। क्वाहं प्रेष्या क्व वा राजराजेश्वरोऽसौ। इति हेतोः 'लज्जा गुर्वी' महती हि लज्जा मां बाधते। न शक्नोमि स्वयं वा त्वया वा सख्या विज्ञापयितुं देवं "नाथ त्वयि दत्तचित्तां, मामनुकम्पस्व" इति। (आत्मपक्षे) 'आत्मा' मे···राजराजेश्वरोऽसौ इति प्राग्वत्। वैषम्यं तु तत्त्वपरपर्यायात् यदि ब्रूयां, देवस्य तत्र श्रद्धा स्यात्, "सिंहलेश्वरकन्याहं पित्रा दत्ता भवते" इति। किन्तु प्रेष्यया उक्तमेतत् सर्वथा अश्रद्धेयमेव स्यात् अतो 'लज्जा गुर्वी' महती हि लज्जा मां बाधते। एवमुक्ता उपहासमात्रं लभेय देवात् लोकादपि, तन्न शक्नोमि विज्ञापयितुं देवम्। (उभय पक्षे) तत् हे 'प्रियसखि' सुसङ्गते 'दुर्लभे' दुष्प्रापे 'जने' मम 'अनुरागः' पतितः। सर्वथा दुर्लभ एवायं जनो मे। इत्थं गते करीषाग्निना इव अनिशं कामाग्निना दाहमनुभूय वा मरणम्, आत्मानं विनाश्य वा दुःखस्य समुत्तरणम, इति द्वावेव पक्षौ मे स्थितौ। तत्र मन्ये 'एकं मरणम्' आत्महत्या एव मे 'न' अस्ति 'वरं' श्रेष्ठतरम् यस्मात् तत् प्रशस्यं 'शरणं' समाश्रयः [नञर्थेन न शब्देन समासः]।

3. दुर्लभ &c.—I have here followed custom in rendering the प्राकृत into दुर्लभजनानुरागः। As. N has the प्राकृत as दुल्लहजन-अणुराओ but As. B puts it as दुल्लभजनाणुराओ। From the latter the usual rendering follows at once. But I am inclined to transcribe the प्राकृत of As. N into दुर्लभजन अनुरागः and treat it as equivalent to the two words दुर्लभजने and अनुरागः, and for this reason :—The speaker wants to emphasise दुर्लभजने because that is the reason why मरणं शरणम्। If दुर्लभजने अनुरागः be compounded into दुर्लभजनानुरागः then दुर्लभजन will not take the emphasis desired. Uncompounded we get दुर्लभजने अनुरागः = दुर्लभजन अनुरागः by सन्धि।

4. लज्जा गुर्वी—Com. Para 6, "महती खलु मे लज्जा" "सखि मा लज्जस्व" &c.

5. परवश आत्मा—It may be supposed that when Yaugandharayana placed her under care of the queen, he, to ensure the success of his plan, must have instructed the girl not to disclose her identity on any account. The girl too must have promised accordingly. If this is allowed, then we may also explain आत्मपचं thus :—दुर्लभोऽयं जनः सुलभो भवति यद्याभिजात्यं निवेद्यते। लज्जया नाहं वक्तुमीशे। तथापि यदि स्यां यौगन्धरायणेन निषिद्धा न पारयामि। आत्मा मे यौगन्धरायणस्य वशः।

6. विषमम्—विभिन्नं समेभ्यः। सुषामादित्वात् षत्वम्।

7. प्रेम—प्रियस्य भाव इति प्रिय + इमनिच् प्रेमन्। प्रिय becomes प्र by the rule "प्रियस्थिर—"। Masculine is expected, but poets *generally* take प्रेमन् as neuter. Comp. "तथाविधं प्रेम पतिश्च तादृशः"।

8. नवरम्—The समास is with न which is different from नञ् but means the same. Some take the नवर as meaning केवल and explain नवरमेकं शरणम्=केवलमेकं शरणम् which seems tautologous.

9. *Remark*—Nyayapanchanana explains the verse differently but not perhaps consistently thus :—

'दुर्लभे' दुःखेन आसादनीये 'जने अनुरागः दुर्लभजनानुरागः'। तथा च विदितानुरागोऽपि राजा न मां परिग्रहीष्यति, स एव हि लोकैः कष्टेन आसादनीय इति भावः। ननु त्वमेव स्वयम् उपगत्य आत्मानमासादय इत्यत आह 'लज्जा गुर्वी' महती। तथा च न कुलक्रमागतां लज्जामपहातुं शक्नोमि इति भावः। तथा स्वजन एव त्वां तस्मै प्रतिपादयिष्यति अलमावेगेन इत्यत आह 'आत्मा परवशः' अपरजनायत्तः न बन्धुजनायत्त इति यावत्। तथा च प्रतिपादकपित्रादि विरहात न मां कोऽप्यस्मै प्रतिपादयिष्यतीति भावः। हे 'प्रियसखि प्रेम विषमं' तस्मिन् जने प्रणय सञ्चारोऽनुपयुक्तः अतो 'नवरं' केवलं 'मरणमेकं शरणं' नान्यदित्यर्थः। "नवरं केवलार्थकम्" इति त्रिकाण्डशेषः"।

Criticism of the above is left with the reader.

9 नेपथ्ये—(कलकलः)

कण्ठे कृत्वावशेषं कनकमयमधः शृङ्खलादाम कर्षन्
क्रान्त्वा द्वाराणि हेलाचलचरणरणत्किङ्किणीचक्रवालः ।
दत्तातङ्कोऽङ्गनानामनुसृतसरणिः सम्भ्रमादश्वपालैः
प्रभ्रष्टोऽयं प्लवङ्गः प्रविशति नृपतेर्मन्दिरं मन्दुरायाः ॥२८॥

In the Tiring Room—(*Hubbub and then*) Here is a monkey, got loose from the stable and, laying on his neck the golden curb-chain and dragging the remainder of it under him, is, having crossed the gates with bands of small bells iingling on his feet that are working easily, entering the king's mansion with terror struck into the females and its track hastily taken up by the stable-keepers.

Beng. নেপথ্যে—(কলকল শব্দ ও তার পর) একটা বানর আস্তাবল হইতে ছুটিয়া পালাইয়াছে। তার সোনার শিকল কতকটা গলায় জড়ান আছে বাকী নীচে ঝুলিতেছে। তাড়াতাড়ি পা ফেলিতেছে আর ঘুঙুরগুলি বাজিতেছে। ঘেসিয়ারারা তাড়াতাড়ি তাহার পাছে ছুটিয়াছে। সে পর পর ফটক পার হইয়া রাজার বাড়ীতে ঢুকিতেছে, মেয়েরা ভয়ে জড়সড় হইয়া গিয়াছে।

कण्ठे इति । अन्वयः—मन्दुरायाः प्रभ्रष्टः, अश्वपालैः सम्भ्रमात् अनुसृतसरणिः हेलाचलचरणरणत्किङ्किणीचक्रवालः अयं प्लवङ्गः कनकमयं शृङ्खलादाम कण्ठे कृत्वा अवशेषम् अधः कर्षन् द्वाराणि क्रान्त्वा अङ्गनानां दत्तातङ्कः सन् नृपतेर्मन्दिरं प्रविशति। व्याख्या—'मन्दुरायाः' अश्वशालायाः 'प्रभ्रष्टः' अपयातः 'अश्वपालैः' तुरगरक्षिभिः 'सम्भ्रमात्' सत्वरम् 'अनुसृतः' अनुप्रयातः 'सरणिः' वर्त्म यस्य तथाविधः अपि च 'हेलया' लीलया 'चलाः' धाविताः ये 'चरणाः' तेषु 'रणत्' शब्दायमानं 'किङ्किणीनां' क्षुद्रघण्टिकानां 'चक्रवाल' मण्डलं यस्य तथाविधः 'अयं प्लवङ्गः' वानरः 'कनकमयं' सौवर्णं 'शृङ्खलादाम' बन्धनरज्जुं 'कण्ठे कृत्वा' कण्ठसमासन्नं तस्य कियत् कण्ठे गृहीत्वा एव 'अवशेषं' शिष्टं तस्य 'अधः कर्षन्' भूमौ एव कर्षन् 'द्वाराणि क्रान्त्वा' अतिक्रम्य

'अङ्गनानाम्' अन्तःपुरस्त्रीणां सम्बन्धे 'दत्तः आतङ्कः' भयं यत्र तथाविधः सन् 'नृपतेर्मन्दिरं' राजभवनं 'प्रविशति'। स्रग्धरा वृत्तम्।

CHARCHA

1. कलकलः—The stage direction is defective. कलकल is an *indistinct* hum, an uproar &c. The verse following cannot be called a कलकल। The intention is to say that at first arose a hubbub and then was heard the verse.

2. कृत्ता—The chain still stuck on his neck. Boht. C. reads कृत्तावशेषम्। कृत्त cut. कृत्तात् अवशेषम्।

3. अवशेषम्—अवशिष्यते इति अव+शिष+घञ् कर्म्मणि अवशेषम् the remainder. This is वाच्यलिङ्ग। It is masculine only when the घञ् is भावे। Comp. "शेषाण्यहीषीत् सुतसम्पदे सः"।

4. कनकमयम्—कनकस्य विकारः इति कनक+मयट्।

5. शृङ्खलादाम—शृङ्खला is निगड़ fetters. "शृङ्खला पुंस्कटीवस्त्रबन्धे च निगडे त्रिषु" इति मेदिनी। शृङ्खलाया दाम &c.

6. हेला &c.—हेला is अवज्ञा also विलास। "हेलावज्ञाविलासयोः" इति त्रिकाण्डशेषः। किङ्किणी is क्षुद्रघण्टिका a small bell. चक्रवाल is मण्डल। "चक्रवालोऽद्रिभिदे स्याच्चक्रवालन्तु मण्डले" इति मेदिनी। Now see व्याख्या।

7. अङ्गनानाम्—शेषे षष्ठी the relation being with दत्तातङ्कः। If we connect with आतङ्क we should say अङ्गनानां दत्तातङ्कः=दत्ताङ्गनातङ्कः, सापेक्षत्वेऽपि गमकत्वात् समासः। Comp. बालापत्य गृहीतावचरा, para 6, ante.

8. अनुसृत &c.—सरणि is मार्ग track. "सरणिः श्रेणिमार्गयोः" इति हैमः। See व्याख्या।

9. प्रभ्रष्टः—प्र+भ्रंश+क्त कर्त्तरि slipped, got loose.

10. प्लवङ्गः—प्लव is प्लुतगति bounding motion. "प्लवः कारण्डवे" इति प्रस्तुत्य "भन्दे प्लुतगतौ" इत्यादि विश्वः। प्लवेन गच्छतीति प्लव+गम्+खच् कर्त्तरि प्लवङ्गः or प्लवङ्गमः by "खच्च डिद्वा वक्तव्यः"। This means here a monkey. "प्लवङ्गः कपिभेकयोः" इत्यनेकार्थकोषः।

11. मन्दुरायाः—"मन्दुरा वाजिशालायाम्" इति मेदिनी। Monkeys and horses are housed together.

10 अपि च—

नष्टं वर्षवरैर्मनुष्यगणनाभावादपास्य त्रपा-
मन्तः कञ्चुकिकञ्चुकस्य विशति त्रासादयं वामनः।
पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतं
कुब्जा नीचतयैव यान्ति शनकैरात्मेक्षणाशङ्किनः॥ २८॥

Moreover—The eunuchs have fled casting off shame because of the absence of their enumeration among men ; this dwarf, in fright, is getting inside the robe of the chamberlain ; the Kiratas, retiring to the outskirts of the harem, have acted befitting their name ; the hump-backed from their very lowness (*shortness of stature*, also *meanness*) are stealthily retreating in fear of the discovery of their person.

Beng. আরও দেখ—খোজারা মানুষের মধ্যেই গণ্য নয়, তারা লজ্জায় জলাঞ্জলি দিয়া পলাইয়াছে। এই একটা বামন ভয়ে কঞ্চুকীর কাপড়ের ভিতরে লুকাইতেছে। কিরাতের যেমন নাম তেমনই কাজ, তারা অন্তঃপুরের শেষ সীমায় যাইয়া দাঁড়াইয়া আছে। কুব্জেরা নীচু বলিয়াই আস্তে আস্তে পালাইতেছে পাছে তাহারা বানরের চক্ষে পড়ে।

नष्टमिति। अन्वयः—वर्षवरैः मनुष्यगणनाभावात् त्रपामपास्य नष्टम्, अयं वामनः त्रासात् कञ्चुकिकञ्चुकस्य अन्तः विशति, किरातैः पर्यन्ताश्रयिभिः (सद्भिः) निजस्य नाम्नः सदृशं कृतम्, कुब्जाः आत्मेक्षणाशङ्किनः (सन्तः) नीचतयैव शनकैः यान्ति। व्याख्या—वानरभयात् अन्तःपुरस्त्रियामाकुलतामाह—अन्तःपुरस्याधिकृतैः 'वर्षवरैः' नपुंसकैः 'मनुष्याणाम्' अयस्तु मानुषः मर्त्यो च मनुष्यः स च मानवः इत्याकारिका याः 'गणनाः' तासु आत्मनाम् 'अभावात्' अन्तर्भावविरहात् मनुष्येषु इमे न गण्यन्ते इति हेतोः इत्यर्थः 'त्रपाम् अपास्य' लज्जां विहाय 'नष्टं' पलायितम्।

ःचिततव्य विहाय पलायनं मनुष्यस्यैव लज्जाकरं न तु मनुष्यवामनस्य। अवरोधरक्षी अय वामनः' खर्वः 'वासात्' वानरभयात् 'कञ्चुकिनः कञ्चुकस्य' वस्त्रस्य 'अन्तः' मध्ये 'विशति' लीयते। 'किरातैः' रक्षिभेदैः 'पर्य्यन्तम्' अन्तःपुरप्रान्तभूमिं साधु 'आश्रयन्ते' ये तथाविधैः सद्भिः वानरभयात् अन्तःपुरपरिसरे अपसृत्य इत्यर्थः 'निजस्य नाम्नः' किरात इति संज्ञाया. 'सदृशं कृतम्' अनुरूपमाचरितम्। किरं ।ान्तभूमौ अतति इति किरातशब्दस्य या व्युत्पत्तिं केचित् वर्णयन्ति तामेवाद्य इमं भयात् अन्तःपुरभूमः प्रान्ते लीनाः सन्तः समर्थयन्ते इति भावः। अवरोधरक्षिणः इमे 'कुब्जाः' न्युब्जदेहाः 'आत्मनः' स्वदेहस्य 'ईक्षणं' वानरेणावलोकनम् 'आशङ्कन्ते' उत्प्रेक्षन्ते ये तादृशाः सन्तः स्वस्य 'नीचतया एव' अनम्रतया एव हेतुना [अनुदारतया एव इति पाठान्तरं] 'शनकैः' स्वैरं तूष्णीमित्यर्थः 'यान्ति' अपगच्छन्ति। तत् सावधानाः भवत भोः।

CHARCHA

1 वर्षवरैः—वर्षवर is क्लीब a eunuch. The derivation is uncertain. "शैत्वलसत्त्वाः प्रथमाः क्लीवाश्च स्त्रीस्वभाविनः। जात्या न दुष्टाः कार्य्येषु ते वै वर्षवराः स्मृताः॥"—अमरटीका।

2. कञ्चुकि &c.—कञ्चुक is वस्त्र। "कञ्चुकशील वस्त्रयोः" इत्यादि हैमः। कञ्चुकः अस्ति अस्य भूमा इति कञ्चुक+इनि मत्वर्थे भूम्नि कञ्चुकी chamberlain. "अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः" &c. is the usual description of a कञ्चुकिन्। तस्य कञ्चुकः। Possibly he used to wear very spacious garments like the modern Cabulis and could hide a dwarf in their folds without discomfort.

3. पर्य्यन्त &c.—अन्त is प्रान्त extremity. परिगतः अन्तम् पर्य्यन्तः outskirts पर्य्यन्त+आ+श्रि+णिनि साधुकारिणि कर्त्तरि पर्य्यन्ताश्रयिणः those who have retired to the furthest limit of the harem thus giving a wide berth to the monkey.

4. किरातैः &c.—Some suppose that किर means प्रान्तभूमि border-land. किरम् अतति इति किर+अत+अण् कर्त्तरि or किरं अतति इति किर+अत+अण् कर्त्तरि किरातः one living in the sub-

urbs, a kind of म्लेच्छजाति। "किराती म्लेच्छभेदे स्यात्" इत्यादि मेदिनी। Their name implies retirement to the outskirts, and they have actually done so in fright.

5. कुब्जा &c.—वर्षवर, कञ्चुकिन्, वामन, किरात, कुब्ज &c. are guards of the harem. नीचता has a double sense—खर्वता also चतुद्रारता। "नीचः पामरखर्वयोः" इति हैमः। The hump has shortened their stature and they cannot run fast—यान्ति शनकैः। Like a short man a mean fellow also stealthly slips away—यान्ति शनकैः।

11. सुस—(आकर्ण्य अग्रतोऽवलोक्य ससम्भ्रमम् उत्थाय सागरिकां हस्ते गृहीत्वा) सहि उट्ठेहि उट्ठेहि एसो क्खु दुट्ठवाणरो इदो ज्जेव्व आअच्छदि [सखि, उत्तिष्ठ उत्तिष्ठ। एष खलु दुष्टवानर इत एव आगच्छति]।

Sus.—(*Listening, looking forward, hastily getting up and taking Sagarika by the hand*) Get up, friend, get up. Here, the wicked monkey is coming this very way.

साग—किं ता दाणिं करेम्ह [किं तदिदानीं करिष्यामः]।

Sag.—What then should we do now ?

सुस—एहि इमस्सिं कदलीविडवन्तरे पविसिअ एदं अदिवाहेम्ह [एहि अस्मिन् कदलीविटपान्तरे प्रविश्य एतम् अतिवाहयामः । (परिक्रम्य उभे सभयं पश्यन्त्यौ स्थिते)।

Sus.—Come, getting among these banana trees we shall elude him. (*Going round they stand looking in alarm*).

साग—सुसङ्गदे कहं तुए चित्तफलओ उज्झिदो। कदावि को वि तं पेक्खदि [सुसङ्गते, कथं त्वया चित्रफलक उज्झितः। कदापि कोऽपि तं प्रेक्षते]।

Sag.—How so ! Susamgata, the picture-board has been left behind by you. Some one might any time notice it.

सुस—अइ सुत्थिदे किं अज्जवि चित्तफलएण करिस्ससि, एसो वि दधिभत्तलम्पडो एदं पञ्जरं उग्घाडिअ दुट्ठवाणरो अदिक्कन्तो। एसा क्खु मेहाविणी उड्डीणा अण्णदो गच्छदि। ता एहि लहुं अणुसरेम्ह। इमस्स आलावस्स गहिदक्खरा कस्सवि पुरदो मन्तइस्सदि [अयि सुस्थिते, किमद्यापि चित्रफलकेन करिष्यसि ? एषोऽपि दधिभक्तलम्पटः एतत् पञ्जरमुद्घाट्य दुष्टवानरः अतिक्रान्तः। एषा खलु मेधाविनी उड्डीना अन्यतो गच्छति। तत् एहि लघु अनुसरामः। अस्य आलापस्य गृहीताक्षरा कस्यापि पुरतो मन्त्रयिष्यते]।

Sus.—Ah ! You rest-at-ease girl, what would you do with the picture-board now ? This wicked monkey, fond of rice and curd, has gone after having opened the cage, and this *Sarika* of retentive memory (or take मेधाविनी as the name of the *Myna*), on her wings, is going elsewhere. So come, we shall forthwith follow her. She has picked up the words of our talk and will repeat before some one else.

साग—सहि एव्वं करेम्ह [सखि एवं करिष्यामः]। (इति परिक्रामतः)।

Sag.—Let us do so friend. (*They go round the stage*).

Beng. সুস—(শুনিয়া সম্মুখের দিকে দেখিয়া সসম্ভ্রমে উঠিয়া সাগরিকার হাতে ধরিয়া) সখি উঠ উঠ, এ দুষ্ট বানর এই দিকেই আসিতেছে। সাগ—তবে এখন কি করি ? সুস—চল এই কলাগাছ গুলির মধ্যে যাইয়া একে এড়াই। (পরিক্রমণ করিয়া উভয়ে সভয়ে দেখিতে লাগিল)। সাগ—সে কি, সুসঙ্গতা, তুমি চিত্রফলক ফেলিয়া

আসিয়াছ। কে কখন আসিয়া দেখিয়া ফেলিবে। সুস—তুমি তো ভারী নিশ্চিন্ত আছ দেখিতেছি! চিত্রফলক দিয়া এখন কি হইবে? এই দুষ্ট বানরটা আবার দইভাতের লোভে পিঁজরা খুলিয়া চলিয়া গিয়াছে, মেধাবিনীও উড়িয়া চলিয়া যাইতেছে। চল শীঘ্র এর পাছে পাছে যাই, এ আমাদের কথা গুলি শিখিয়াছে, কাহারও সাক্ষাতে বলিয়া ফেলিবে। সাগ—চল সখি তাই করি। (পরিক্রমণ)।

CHARCHA

1. कदलीविटपान्तरे—As. N reads तमालविटपान्धकारे। Our reading is from As. B. The two were in the banana-bower. Thickets affording ample protection were available on the spot as will be seen from "कदलीगृहगुल्मान्तरिता भूत्वा मयाव:" said by Susamgata later on (para 25). It does not seem therefore natural to leave the bower for protection elsewhere, especially when the monkey is almost on them. Hence they stayed still in the banana plantation, only they moved away from the bower.

2. सभयं पर्यन्यौ स्थिते—This is how As. B reads. As. N has एकान्ते पर्यवस्थिते—stand still.

3. सुस्थिते—शोभनं स्थिता सुस्थिता well-placed. "सु: पूजायाम्" इति कर्मप्रवचनीय संज्ञा। This is sarcastic. The drift is to show that her position was not enviable. Not only was the picture left behind, but the *Myna* also was at large. किमनयापि &c. shows that the picture-board was a small matter. Why busy with this, attend to the more serious of the two—follow the *Myna*.

4. दधि &c.—The *Myna's* favourite food is milk and rice or curd and rice. The monkey too likes it. So he has opened the cage, eaten up the *Mynas* share, and left.

5. उद्घाट्य—उद्+घट+णिच् स्वार्थे (चुरादि)+ल्यप् having opened. We do not get उद्घट्य because this is not मित्। See घटयति, Sl. 7.

6. मेधाविनी—This may be taken as an ordinary attributive or as the proper name of the *Myna*.

7. भाजायस्व गृहीताचरा &c.—See ante, para 6.

12. नेपथ्ये—ह्री ह्री भो अच्चरिअं अच्चरिअं [ह्री ह्री भोः आश्चर्यमाश्चर्यम् ।]

In the tiring room—Ha ! Ha ! Ho ! Wonder ! Wonder !

साग—(विलोक्य सभयम्) सुसङ्गदे जाणिअदि पुणो वि दुट्ठवाणरो ज्जेव्व आअच्छदित्ति [सुसङ्गते, ज्ञायते पुनरपि दुष्टवानर एव आगच्छतीति]।

Sag.—(*Looking—In fright*) Susamgata, meseems the wicked monkey itself is again coming.

सुस—(दृष्ट्वा विहस्य) अइ कादरे मा भाआहि भट्टिणो पासवत्ती क्खु एसो अज्जं वसन्तकः [अयि कातरे मा बिभीहि। भर्तुः पार्श्ववर्ती खलु एष आर्यवसन्तकः]।

Sus.—(*Looking—With a laugh*) Ha ! Timid girl, don't be afraid , this is Sire's companion Noble Vasantaka

(ततः प्रविशति विदूषकः)। विदू—ह्री ह्री भो भोः अच्चरिअं अच्चरीअं। साहु रे सिरिखण्डदास धम्मिअ साहु [ह्री ह्री भोः आश्चर्यम् आश्चर्यम्। साधु रे श्रीखण्डदास धार्मिक साधु]। (सागरिका सस्पृहमवलोकयति)।

(*Now enter the Jester*)—*Jest.*—Ha ! Ha ! Ho ! Marvel ! Marvel ! Bravo ! O pious Srikhandadasa, bravo ! (*Sagarika eyes him with interest*).

सुस—सहि किं एदिणा दिट्ठेण। दूरीभूदा क्खु सारिआ। ता एहि अणुसरम्ह [सखि किमेतेन दृष्टेन। दूरीभूता खलु सारिका तदेहि अनुसरामः]। (इति निष्क्रान्ते)।

Sus.—Friend, no use of looking at this person ; the Sarika has gone far, so come, we follow. (*Exeunt*).

Beng.—নেপথ্যে—হী ! হী ! ওঃ ! কি আশ্চর্য্য ! কি আশ্চর্য্য !

সাগ (দেখিয়া সভয়ে) সুসঙ্গতা, মনে হয় দুষ্ট বানরই আবার আসিতেছে। সুস—(দেখিয়া হাসিয়া) তুই যেমন ভয়তরাসে ! ভয় কি ? এ যে প্রভুর সহচর আর্য্য বসন্তক ! (তার পর বিদূষকের প্রবেশ)। বিদূ—হী ! হী ! ওঃ ! অদ্ভুত ! অদ্ভুত ! সাধু রে শ্রীখণ্ডদাস ধার্ম্মিক, সাধু। (সাগরিকা সাদরে দেখিতে লাগিল)। সুস—সখি, একে দেখিয়া কি হইবে ? ময়না কতদূরে চলিয়া গেল, এস পাছে পাছে ছুটি। (উভয়ের প্রস্থান)।

CHARCHA

1. হী—This is an অব্যয় expressive of wonder. Comp. "হতবিধিললিতানাং হী বিচিত্রো বিপাকঃ"—*Magha.*

2. দুষ্টবানর এব &c.—The jester was a very ugly personage, and that was the first time Sagarika saw him, so she took him for a monkey ! Sagarika was not allowed by the queen to appear before the king ; comp. "যস্য এব দর্শনপথাৎ প্রযত্নেন রক্ষ্যতে &c.", Act I, para 33.

3. মা বিভীহি—ভী + লোট্ হি বিভীহি। This মা is different from মাঙ্, hence "মাঙি লুঙ্" does not apply. Comp. "মা কুরু ধনজনযৌবনগর্ব্বম্"। This reading is seen in As. B, Boht. &c. Some have ন বিভীহি, but forbidding seems better expressed by মা than ন।

4. পার্শ্ববর্ত্তী—This is As. B's reading. As. N. has পরিপার্শ্ববর্ত্তী which seems unnecessarily cumbrous.

5. সস্মিতম্ &c.—We have followed As. B. and As. N. Boht. has the same. But some read—সাগ—(সাস্মিতমবলোক্য) অয়ি সুসঙ্গতে দর্শনীয়ঃ খলু অয়ং জনঃ—This person is indeed worth looking at. This must be sarcastic when applied to one of an ugly presence. But such sarcasm at such a moment is not in

keeping with the character of Sagarika as portrayed in the poem.

13. विदू—साहु रे सिरिखण्डदास धम्मिअ साहु, जेण दिण्णमेत्तेण एव्व तेण दोहदेण ईदिसी णोमालिआ संवुत्ता जेण णिरन्तरोब्भिण्णकुसुमगुच्छसोभिअविडवा उवहसन्ती विअ लक्खीअदि देवीपरिग्गहिदं माहवीलदं। ता जाव गदुअ पिअवअस्सस्स णिवेदेमि [साधु ! रे श्रीखण्डदास धार्मिक, साधु ! येन दत्तमात्रेण एव तेन दोहदेन ईदृशी नवमालिका संवृत्ता येन निरन्तरोद्भिन्नकुसुमगुच्छशोभितविटपा उपहसन्ती इव लक्ष्यते देवीपरिगृहीतां माधवीलताम्। तत् यावद्गत्वा प्रियवयस्यस्य निवेदयामि]। (परिक्रम्य अवलोक्य च) एसो क्खु पिअवअस्सो तस्स दोहदस्स लद्धप्पच्चअदाए परोक्खं वि तं णोमालिअं पच्चक्खं विअ कुसुमिदं पेक्खन्तो हरिसुप्फुल्ल-लोअनो इदो एव्व आअच्छदि। ता जाव णं उवसप्पामि। [एष खलु प्रियवयस्यः तस्य दोहदस्य लब्धप्रत्ययतया परोक्षा-मपि तां नवमालिकां प्रत्यक्षामिव कुसुमितां प्रेक्षमाणः हर्षोत्-फुल्ललोचन इत एव आगच्छति। तद्यावदेनम् उपसर्पामि]। (इति राजानं प्रति गतः)।

Jest.—Bravo ! O pious Srikhandahasa, bravo ! For, no sooner was the recipe applied, than the Navamalika was so changed as to appear, with twigs adorned by close-grown bunches of flowers, like tittering at the *Madhavi* creeper the-chosen-of-the-queen. So I will go and report to my dear friend. (*Going round and observing*) Here indeed my dear

friend comes this very way, with eyes beaming in joy, as if seeing before his eyes, though out of sight, the *Navamalika* in flowers because the recipe has gained confidence (or—because he has confidence in the recipe). So I will approach him. (*Moves towards the king*),

Beng.—বিদূ—সাধু শ্রীখণ্ডদাস ধার্মিক সাধু! কারণ তোমার ঔষধ দেওয়ামাত্রই নবমালিকার ডালে ডালে গায়ে গায়ে লাগিয়া ফুলের ছড়া বাহির হইয়াছে। এমন শোভা হইয়াছে যে মনে হয় সে দেবীর খাসের মাধবীলতার দিকে চাহিয়া উপহাসের হাসি হাসিতেছে। যাই প্রিয়বয়স্যকে. যাইয়া বলি। (পরিক্রমণ করিয়া দেখিয়া) এই যে প্রিয়বয়স্য এই দিকেই আসিতেছেন। এই ঔষধে তাঁহার এতই বিশ্বাস যে নবমালিকাকে না দেখিয়াও মনে করিতেছেন তাঁহার চক্ষের উপরই সে ফুলে শোভিত হইয়াছে, আর আনন্দে তাঁহার চক্ষু হাসিতেছে। যাই তাঁর কাছে যাই। (রাজার দিকে অগ্রসর হওয়া)।

CHARCHA

1. दत्तमात्रेण—दत्तमेव इति दत्तमात्रम्, तेन। It was but applied and not a moment elapsed but blossoms appeared.

2. येन येन—Both these imply हेतु। अव्यय। The first येन gives the reason for साधुवाद। The second supplies the हेतु of उपहास।

3. निरन्तर &c.—निरन्तरं यथा तथा उद्भिन्ना: निरन्तरोद्भिन्ना:। तादृशा: कुसुमगुच्छा:। तै: शोभिता विटपा यस्या:।

4. लब्ध &c.—लब्ध: प्रत्ययो यस्मिन् तत् लब्धप्रत्ययम् in which one has faith. Or लब्ध: प्रत्ययो येन स लब्धप्रत्यय: one having faith. तस्य भाव: * ' तया। हेतौ तया।

5. परोक्षम्—अक्ष is इन्द्रिय। "पाशकोऽक्षोऽक्षमिन्द्रियम्" इत्यनेकार्थ:। पर is दूर hence दूरस्थ by लक्षणा। "दूरानात्मोत्तमा: परा:" इत्यमर:। अक्षेभ्य: परा: (beyond the range of the senses) gives पर + अक्ष + टाप् स्त्रियाम्, the समास being of the मयूरव्यंसकादि class, and परा having become पर by "सर्वनाम्नो वृत्तिमात्रे पुंवद्भाव:"। This becomes परो अक्ष + टाप्—by "परोभाव: परस्यार्थे" ; thence we get परोक्ष + टाप् =

परोक्षा by "एङः पदान्तादति"। This is on the supposition that पर, as नागेश supposes, is an interpolation in the गणसूत्र "प्रतिपरसमनुभ्योऽक्ष्णः"। Those who accept this rule in its entirety may also derive with अक्षि thus :—अक्ष्णः परम्=पर+अक्षि+टच् समासान्त beyond the senses. अव्ययी—। The समास is अव्ययी—, because the गणसूत्र is under the rule "अव्ययीभावे शरत्प्रभृतिभ्यः"। पर leads because the गणसूत्र has प्रतिपरसमनुभ्यः in the पञ्चमी। टच् is attached by the same गणसूत्र। Lastly पर+अक्षि+टच्=पर+उक्षि +टच् by "उत्त्वं वादेः परादक्ष्णः"=परोक्षम् in the neuter. Next परोक्षम् किञ्चित् अस्ति अस्याः इति परोक्ष+अच् मत्वर्थे=परोक्षा having something beyond the range of vision. For the ओकार in परोक्ष some appeal to निपातन in the rule "परोक्षे लिट्"। "परोभावः परस्यान्त परोक्षे लिटि दृश्यताम्। उत्त्वं वादेः परादक्ष्णः सिद्धं वाक्यान्निपातनात् ॥"

6. प्रत्यक्षाम्—सामीप्यमक्ष्णः इति प्रति+अक्षि+टच् समासान्त प्रत्यक्षम् cognisance of the eye. अव्ययी—with टच् by "प्रतिपरसमनुभ्योऽक्ष्णः"। प्रत्यक्षम् अस्ति अस्याः इति अच् मत्वर्थे &c.

7. हर्षोत्फुल्ल &c.—उद्+फल+क्त कर्त्तरि उत्फुल्लम् &c.

14. (ततः प्रविशति यथानिर्दिष्टो राजा)। राजा—(सहर्षम्)

उद्दामोत्कलिकां विपाण्डुररुचं प्रारब्धजृम्भां क्षणा-
दायासं श्वसनोद्गमैरविरलैरातन्वतीमात्मनः।
अद्योद्यानलतामिमां समदनां नारीमिवान्यां ध्रुवं
पश्यन् कोपविपाटलद्युति मुखं देव्याः करिष्याम्यहम् ॥ २०॥

(*Now enter the king as described*).

King—(*With joy*) Watching with interest this garden-creeper like another woman in love—the creeper that, in a moment, has exuberantly budded blossoms ; has commenced

to bloom; has become white in complexion and is causing exertion to herself from the not infrequent blasts of the south wind—I shall surely render the queen's face purple with rage to-day.

Beng. (তারপর কথিত অবস্থায় রাজার প্রবেশ)। রাজা—(সহর্ষে) দেখিতেছি ক্ষণমধ্যে এই উদ্যানলতার সর্বাঙ্গে কলিকার উদ্গম হইয়াছে, তাহাদের বিকাশ আরম্ভ হইয়াছে, কান্তি শুভ্রবর্ণ হইয়াছে। তারপর থাকিয়া থাকিয়া দক্ষিণবায়ুর আঘাতে যেন উহা আয়াসের সহিত দুলিতেছে। মোটের উপর এ যেন একটা সকামা নারীর মত হইয়াছে, তাই আমি আজ ইহার দিকে আদরের সহিত চাহিয়া থাকিব, আর দেবীর মুখ ক্রোধে রক্তবর্ণ হইয়া যাইবে।

उद्दामेति। अन्वयः—ध्रुवमद्य क्षणात् उद्दामोत्कलिकां प्रारब्धजृम्भा विपाण्डुरच्छवम् अविरलैः श्वसनोद्गमैः आत्मनः आयासमातन्वतीम् इमाम् उद्यानलतां समदनाम् अन्यां नारीमिव पश्यन् अहं देव्याः मुखं कोपविपाटलद्युति करिष्यामि।

व्याख्या—'ध्रुवं' निश्चितम् 'अद्य क्षणात्' दोहददानात् परं क्षणमध्ये एव [पक्षे नायकदर्शनात् परं क्षणमध्ये] 'उद्दामम्' अतिप्रभूतं यथा तथा 'उत्कलिकाम्' उद्गत-मुकुलाम् [पक्षे 'उद्दामा' अतिशायिनी 'उत्कलिका' उत्कण्ठा यस्याः ताम्। सागरिका अपि तादृशी एव] तथा 'प्रारब्धा' प्रक्रान्ता 'जृम्भा' उन्मेषः कलिकाविकास इत्यर्थः यस्याः [पक्षे 'प्रारब्धा जृम्भा' जृम्भणं दौर्बल्यादिति भावः यया] अपि च 'विपाण्डुरा' मुकुलैः विशेषेण पाण्डुरा शुभ्रा 'रुक्' कान्तिर्यस्याः ताम् [पक्षे उत्कलिकावशादेव चिन्तया पाण्डुरच्छविम्। तथैव सम्प्रति सागरिका] किञ्च 'अविरलैः' निरन्तरैः 'श्वसनस्य' वायोः मलयानिलस्य 'उद्गमैः' आविर्भावैः आहतिभिरिति यावत् 'आत्मनः आयासं' क्लेशम् 'आतन्वतीं' पुष्णन्तीं पुष्पस्तवकभारात् क्लेशेन चलन्तीम् [पक्षे 'अविरलैः श्वसनस्य' निःश्वासस्य 'उद्गमैः' आविर्भावैः वारं वारं दीर्घं निःश्वस्य इत्यर्थः। अन्यत् समानम्] 'इमाम् उद्यानलतां' मत्परिगृहीतां नवमालिकाम् [अतैवोद्यान-चारिणीं सागरिकामित्यपि अनुमीयते] 'समदनां' सानुरागाम् 'अन्याम्' अपरां देवीव्यतिरिक्तामित्यर्थः 'नारीमिव पश्यन्' वीक्षमाणः 'अहं देव्याः' वासवदत्तायाः 'मुखं कोपेन विपाटला' विशेषेण पाटला आरक्ता 'द्युतिः' कान्तिः यस्य तथाविधं 'करिष्यामि' इति अचिरमेव भविष्यतः सागरिकाविषयकस्य वासवदत्ताकोपस्य छाया। शार्दूलविक्रीडितं वृत्तम्।

CHARCHA

1. यथानिर्दिष्टः—यथा यादृशं निर्दिष्टः । सुप्सुपा ।

2. उद्दामोत्कलिकाम्—For उद्दाम see Act I, Sl. 12. Applies to उद्यानलता and also समदना नारी । उद्गता कलिका यस्या उत्कलिका । Also for नारी, उत्कलिका is उत्कण्ठा । "कथितोत्कलिकोत्कण्ठाहेला सलिलवीचिषु" इति मेदिनी । Construe क्षणात् उद्दामोत्कलिकाम्—In a moment she became profusely budded. For नारी, the moment she saw the hero she felt a longing for him. This is what happened with सागरिका ।

3. विपाण्डुर &c.— क्षणात् has to be taken with *all.*

4. प्रारब्ध &c.—जृम्भा is विकाश, *i. e.*, blooming (लता पक्षे), also जृम्भा yawning (नारी पक्षे) । "जृम्भा जृम्भे विकाशे च" इति विश्वः ।

5. श्वसन &c.—श्वसन is मारुत wind (लता पक्षे), also श्वास sigh (नारी पक्षे) । "श्वसनो मारुते श्वासे" इति विश्वः ।

15. **विदू—(सहसोपसृत्य) जअदु जअदु पियवअस्सो । भो वअस्स दिट्ठिआ वड्ढसि [जयतु जयतु प्रियवयस्यः । भो वयस्य दिष्ट्या वर्धसे] । (जेण दिट्ठमेत्तेण इति पुनः पठति) ।**

Jest.—(*Suddenly approaching*) Prosper, let my dear friend prosper. Ho! Friend, luckily do you prosper. (*Repeats* "For no sooner &c.").

राजा—वयस्य, कः सन्देहः । अचिन्त्यो हि मणिमन्त्रमहौषधीनां प्रभावः । तदादेशय मार्गं येन वयमद्य तदवलोकनेन चक्षुषः फलमनुभवामः ।

King.—I doubt not, friend (Lit. What doubt is there) ; inscrutable is the power of gems, charms and herbs. Show me then the way that I may realise the use of eyes by seeing it.

विदू—(साटोपम्) एदु एदु भवं [एतु एतु भवान्] ।

Jest.—(*With an air of importance*) Come, let Your Highness come.

राजा—गच्छाग्रतः। (उभौ सगर्वं परिक्रामतः)।

King.—Go ahead. (*Both go round the stage triumphantly*).

Beng. বিদূ—(হঠাৎ উপস্থিত হইয়া) জয় হউক, প্রিয়বয়স্যের জয় হউক। ওগো বয়স্য, ভাগ্য আপনাকে বাড়াইয়াছে। ("ঔষধ দেওয়া মাত্রই" ইত্যাদির পুনরাবৃত্তি)। রাজা—তাতে সন্দেহ কি? মণি মন্ত্র মহৌষধি প্রভৃতির প্রভাব অচিন্তনীয়। তবে পথ দেখাইয়া চল, আমিও দেখিয়া চক্ষু সার্থক করি। বিদূ—(জাঁকের সহিত) আসুন, আপনি আসুন। রাজা—আগে চল। (উভয়ের সগর্বে পরিক্রমণ)।

CHARCHA

1. अचिन्त्यो हि &c.—After प्रभावः, As. B and As. N add—"पश्य—कण्ठे श्रीपुरुषोत्तमस्य समरे दृष्ट्वा मणिं शत्रुभिर्नष्टं मन्त्रबलैर्वसन्ति वसुधामूले भुजङ्गा हताः। पूर्वं लक्ष्मणवीरवानरभटा ये मेघनादाहताः पीत्वा तेऽपि महौषधेर्गुणनिधेर्गन्धं पुनर्जीविताः॥" Translate thus—Behold—The enemies fled on seeing the gem on the neck of Purushottama (Vishnu) at fight; the snakes overcome by the force of incantations live underneath (lit. at the bottom of) the earth; they again, the monkey warriors of valiant Lakshmana who were previously felled by Meghanada, revived on inhaling the odour of the great herb, the repository of all virtues." The verse looks like an interpolation. The first line I have not been able to verify. In the second, there is conflict with the *Mahabharatam* where snakes are said to have returned to Patala to escape the onslaught of Garuda. The last two lines contradict the Ramayanam. The herb was procured when Lakshmana was apparently killed by Ravana after the death of Meghanada. Bohtlingk and Garbe omit the verse, I believe rightly.

2. साटोपम्—आटोप is गर्व pride. The pride is due to the fact that he brings news of such importance that the king says "तदवलोकनेन चक्षुषः फलमनुभवामः"।

3. सगर्वम्—The गर्व arises from the thought that the queen will be defeated in the contest that is coming.

16. विदू—(आकर्ण्य सभयं निवृत्य राजानं गृहीत्वा ससम्भ्रमम्) भो वअस्स एहि पलाअम्ह [भो वयस्य एहि पलायामहे]।

Jest.—(Listening, turning back in fright taking the king by the hand—with agitation) Ho! Friend, come let us flee.

राजा—किमर्थम्?

King.—What for?

विदू—भो एदस्सिं वउलपादवे कोवि भूदो पडिवसदि [भो एतस्मिन् वकुलपादपे कोऽपि भूतः प्रतिवसति]।

Jest.—Ho! Some spectre lives in this Vakula tree.

राजा—धिङ्मूर्ख, विस्रब्धं गम्यताम्। कुत ईदृशानामत्र सम्भवः?

King.—Fie! Idiot! Proceed in confidence. Whence is the presence of such here?

विदू—फुडक्खरं एव्व मन्तेदि। जइ मम वअणं ण पत्तिआअसि ता अग्गदो भविअ सअं एव्व दाव आअण्णेहि [स्फुटाक्षरमेव मन्त्रयते। यदि मम वचनं न प्रत्येषि तदा अग्रतो भूत्वा स्वयमेव तावदाकर्णय]।

Jest.—It mutters distinct syllables indeed. If you do not believe in my words, then come up in front and listen yourself.

राजा—(तथा कृत्वा श्रुत्वा च)

स्पष्टाक्षरमिदं तावन्मधुरं स्त्रीस्वभावतः ।

अल्पाङ्गत्वादनिर्ह्रादि मन्ये वदति सारिका ॥ २२ ॥

(ऊर्द्ध्वं निरूप्य स्मितं कृत्वा) सारिकैव ।

King.—(So doing and listening) This really has distinct syllables ; is sweet from feminine nature ; is without resonance through the smallness of the body ; methinks it is a *Sarika* (*Myna*) talking. (*Looking with care overhead—smiling*) A *Myna* indeed !

Beng. বিদূ—(শুনিয়া সভয়ে ফিরিয়া রাজার হাতে ধরিয়া—ব্যস্তভাবে) ওকে বয়স্য, চলুন পালাই। রাজা—কেন ? বিদূ—এই বকুল গাছে ভূত আছে। রাজা—হয় মূর্খ, নির্ভয়ে যাও। এখানে ওসব কোথা হইতে আসিবে ? বিদূ—স্পষ্ট কথা গুলি বলিতেছে। আমার কথায় বিশ্বাস না করেন, সাম্নে আসিয়া নিজেই শুনুন। রাজা—(তাহা করিয়া ও শুনিয়া)—এর অক্ষরগুলি স্পষ্টই বটে, এ মধুর, অতএব স্ত্রীজাতি হইবে ; আর এর কথায় অনুনাদ হয় না, অতএব এ আকারে ছোট। তবে কি ময়না কথা কহিতেছে ? (ভাল করিয়া উপরের দিকে দেখিয়া হাসিয়া) ময়নাই তো !

CHARCHA

1. पलायामहे—परा+अय+लट् महे। "अस्मदो द्वयोश्च" इति बहुवचनम्। परा becomes पला by "उपसर्गस्यायतौ"।

2. सम्भवः—This may also mean *possibility*. This is As. B's reading. As. N reads प्रभावः—power ; translate—Whence can these prevail here ?

3. स्पष्टेति। अन्वयः—इदं स्पष्टाक्षरं तावत्। मधुरं स्त्रीस्वभावतः। अनिर्ह्रादि अल्पाङ्गत्वात्। मन्ये सारिका वदति। व्याख्या—'इदम्' एतत् भाषणं यथा विदूषकेणोक्तं तथा 'स्पष्टाक्षरं तावत्' स्फुटाक्षरमेव। सत्यमेवाह विदूषकः। किञ्च, इदं 'मधुरं' श्रोत्रसुखं तत् मन्ये 'स्त्रीस्वभावतः' नारीस्वभावात्। नारी

काचिल्लपति तेन मधुरमेतज्ज्ञातमिति प्रतिभाति। किन्तु मानुषाणामिव अस्मिन् भाषणे अनुनादो नास्ति। 'अनिर्ह्रादि' एतत् भाषणं तच्च 'अल्पाङ्गत्वात्' क्षुद्रकाया इयमिति हेतोः। तत् 'मन्ये' नेयं मनुष्यवाक् किन्तु 'सारिका' काचिन 'वदति'।

4. अनिर्ह्रादि—नि + ह्राद अव्यक्ते शब्दे + णिनि ताच्छील्ये कर्त्तरि निर्ह्रादि resonant. न निर्ह्रादि।

17. विदू—(उर्द्धं निरूप्य) कधं सच्चं ज्जेव्व सारिआ [कथम्! सत्यमेव सारिका?]।

Jest.—(*Closely eyeing above*) How so! Is it really a *Myna*?

राजा—(विहस्य) एवम्।

King.—(*Laughing*) So it is.

विदू—भो वअस्स तुमं भयालुओ जेण सारिअं भूदेत्ति मन्नेसि [भो वयस्य, त्वं भयालुः येन सारिकां भूत इति मन्यसे]।

Jest.—Ho! Friend, you are a timid fellow for you call a *Myna* a spectre.

राजा—धिङ्मूर्ख, यदात्मना कृतं तन्मयि सम्भावयसि।

King.—Fie idiot! What is done by yourself you ascribe to me!

विदू—भो जइ एव्वं मा क्खु मं णिवारेसि [भो यदि एवं मा खलु मां निवारय]। (सरोषं दण्डकाष्ठमुद्यम्य) आः दासीए धीए सारिए तुमं जाणासि सच्चं ज्जेव्व बम्हणो भाअदित्ति। ता चिट्ठ इमिणा दाव पिसुणजणजिह्माकुडिलेण दण्डकट्ठेण परिपक्कं विअ कइत्थफलं इमादो वउलपाअ-

वाद्दो आहणिस्स तुमं पाडइस्सं [आः दास्याः पुत्रि सारिके, त्वं जानासि सत्यमेव ब्राह्मणो बिभेतीति। तत् तिष्ठ तावत्। अनेन पिशुनजनहृदयकुटिलेन दण्डकाष्ठेन परिपक्वमिव कपित्थफलम् अस्मात् वकुलपादपात् आहत्य त्वां पातयिष्यामि]। (इति दण्डमुद्यतः)।

Jest.—Ho ! If so, then do not stop me. (*Raising his staff threateningly*) Ha ! You harlot's brood *Myna*, you think this Brahmana is really frightened ! Just wait then. I will bring you down like a ripe wood-apple from the Vakula tree by striking with this staff which is crooked like the heart of a wicked person. (*Prepares to strike*).

राजा—(निवारयन्) मूर्ख, किमप्येषा रमणीयं व्याहरति। तत् किमेनां त्रासयसि। शृणुवस्तावत्। (उभौ आकर्णयतः)।

King.—(*Stopping him*) Idiot ! she is muttering something very sweetly ; why then do you frighten her ? Let us listen. (*Both listen*).

Beng. বিদূ—(উপরে দেখিয়া) কি। সত্যই সারিকা ? রাজা—(হাসিয়া) তাই। বিদূ—ও বয়স্য, আপনি ভারী ভয়ত্রাসে, সারিকাকে বলেন ভূত ! রাজা—দূর মূর্খ, যা নিজে করিলে তা আমার ঘাড়ে দিতেছ ? বিদূ—ওগো, যদি তাই, তবে আমাকে বারণ করিবেন না। (রাগের সহিত দণ্ডকাষ্ঠ তুলিয়া) আঃ দাসীর বেটী সারিকা, তুই মনে করিয়াছিস্ ব্রাহ্মণ ভয় পাইয়াছে ? তা থাম্, আমার এই লাঠী-গাছটি খলের মনের মত বাঁকা, এই দিয়া মারিয়া তোকে এই বকুল গাছ থেকে পাকা কয়েৎ বেলটীর মত পাড়িব। (মারিতে উদ্যত)। রাজা—(থামাইয়া) মূর্খ, এ বড় মিষ্টি কি যেন বলিতেছে, কেন একে ভয় দেখাইতেছ ? এস শুনি। (উভয়ের শ্রবণ)।

CHARCHA

1. भयालुः—भी+आलुच् कर्त्तरि ताच्छील्ये। This is a poetical license. Panini does not allow आलुच् after भी। The affixes enjoined are क्रु, क्लुकन् and क्रुकन् giving भीरु, भीलुक, भीरुक respectively.

2. भूत इति—इति योगे प्रथमा as in "क्रमादमुं नारद इत्यबोधि सः"।

3. पिशुन &c.—पिशुन is खल wicked. "पिशुनौ खलसूचकौ"। पिशुनो जनः। तस्य हृदयम्। तदिव कुटिलम्। This is an attempt at wit.

4. कपित्थफलम्—Witticism continues. Wood-apple from a Vakula tree is funny. The remark perhaps elicited a laugh from the king. "हास्यकरः कलहरतिर्विदूषकः"।

18. विदू—(आकर्ण्य) भो वअस्स सुदं तुए जं एदाए मन्तिदं। एसा भणादि सहि को तुए एत्थ चित्तफलए आलिहिदो ? सहि णं पउत्तमअणमहूसवे भअवं अणङ्गो। पुणोवि एसा भणादि, कीस तुए अहं एत्थ आलिहिदा ? सहि किं अआरणं कुप्पसि ? जादिसो तुए कामदेवो आलिहिदो तादिसी मए रदी आलिहिदा। ता अस्सहासम्भाविणी किं तुए एदिना आलविदेण ? कहेहि सव्वं वुत्तन्तं। भो वअस्स किं खेदं [भो वयस्य, श्रुतं त्वया यत् एतया मन्त्रितम् ? एषा भणति—"सखि, कस्त्वया अत्र चित्रफलके आलिखितः ? सखि, ननु प्रवृत्तमदनमहोत्सवे भगवान् अनङ्गः"। पुनरपि एषा भणति—"कीदृशी त्वया अहमत्र आलिखिता ? सखि, किमकारणं कुप्यसि ? यादृशस्त्वया कामदेव आलिखितस्तादृशी मया रतिरालिखिता। तत् अन्यथासम्भाविनि, किं त्वया एतेन आलपितेन ? कथय सर्वं वृत्तान्तम्"। भो वयस्य किमिदम् ?

Jest.—(*Listening*). Ho! Friend, have you heard what she has said? She says—"Friend, who is drawn by you on the picture-board here? Surely friend, it is glorious Ananga, Madana's great festival being on." Again she says—"Why is myself painted by you here? Friend, why are you offended without cause? As is the Kamdeva drawn by you, so is the Rati drawn by me. So, you perverter-of-facts, what is the use of all this talk by you? Tell the whole story." Ho! Friend, what is this?

राजा—वयस्य, एवं तर्कयामि। कयापि हृदयवल्लभः अनुरागात् आलिख्य कामदेवव्यपदेशेन सख्याः पुरतः अपह्नुतः। तत् सख्यापि प्रत्यभिज्ञाय वैदग्ध्यात् असौ अपि तत्रैव रति-व्यपदेशेन आलिखिता इति।

King.—Friend, I think thus—some one, through love, has painted her hearts' darling and has concealed (the fact) before her friend under the excuse of (having drawn) Kamadeva. By her friend, again, guessing (the truth), she also is drawn even there through naughtiness under the excuse of (drawing) Rati.

विदू—(छोटिकां दत्त्वा) भो वअस्स जुज्जदि जुज्जदि [भो वयस्य, युज्यते युज्यते]।

Jest.—(*Snapping his fingers*) Agrees, Ho! Friend, it agrees.

राजा—वयस्य, तूष्णीं भव। पुनरप्येषा व्याहरति।

King.—Keep quiet, friend, she speaks again.

Beng. বিদূ—(শুনিয়া) ওগো বয়স্য, এ কি বলিল, শুনিলেন তো? এ বল্‌ছে—"সখি, এ চিত্রফলকে তুমি কাকে আঁকিলে? কেন সখি, মদনমহোৎসব পড়িয়াছে,

কাকে আর আঁকিব ? ভগবান্ অনঙ্গকে আঁকিয়াছি"। এ আবার বল্‌ছে—"তুমি আমাকে এখানে আঁকিলে কেন ? সখি, শামকা চটো কেন ? যেমন কামদেব তুমি আঁকিয়াছ, তেমনি রতি আমি আঁকিলাম। তুমি মিথ্যা বলিতেছ, এ সব কথা রাখ. সব কথা খুলিয়া বল।" বয়স্য এ কি ? রাজা—বয়স্য, আমার মনে হয়—কোনও রমণী অনুরাগিণী হইয়া প্রিয়জনকে আঁকিয়া সখীর কাছে কামদেব বলিয়া তাহা লুকাইল। সখী সেটী বুঝিতে পারিয়া চতুরতার সহিত রতি আঁকার ছলে তাকেই সেইখানে আঁকিল। বিদূ—(তুড়ী দিয়া) বয়স্য, ঠিক লেগেছে ! ঠিক লেগেছে ! রাজা—বয়স্য, চুপ্ কর, এ আবার বল্‌ছে।

CHARCHA

भो वयस्य सुतम् &c.—See Para 5, ante. Before this some add —विदू—एवं भणति "एतस्य ब्राह्मणस्य भोजनं देहि" इति। राजा—सर्वमप्यौदरिकस्य अभ्यवहारे एव पर्यवस्यति। तत् सत्यं वद किमालपति सारिका। Translate—"*Jest.*—(*Listening*) She says this—Give this Brahmana some break-fast. *King*—To a glutton everything ends in a meal. So tell me truly what the *Sarika* says". This is obviously an interpolation by a clumsy hand. The king had come up from the rear and both he and the jester were listening together as will appear from paras 16 and 17. He had therefore no need of imploring the jester to tell him what the *Myna* said.

2. सखीपुरतः—सख्याः पुरतः। "स्यात् पुरः पुरतोऽग्रतः" इत्यमरः। The whole is an अव्यय।

3. अपकृतः—अप + कृ + क्त कर्मणि। Qual. हृदयवल्लभः।

4. तत् सख्या &c —Construe सख्या अपि तत् प्रत्यभिज्ञाय &c. तत refers to अपकृतकरणम्।

5. वैदग्ध्यात्—विदग्ध is पण्डित, निपुण &c. तस्य भावः वैदग्ध्यम् cleverness.

6. छोटिकाम् &c.—A sharp sound produced with the thumb and index or thumb and the middle-finger. The king's explanation sets the jester in raptures and he expresses his

approval by snapping his fingers and exclaiming युज्यते (it applies). चावेगे विरक्तिः ।

19. विदू—भो एसा भणादि—"सहि मा लज्ज ईदिसस्स कण्णारअणस्स अवस्सं ज्जेव्व ईदिसे वरे अहिलासेण होदव्वं"। भो वअस्स जा एसा आलिहिदा सा क्खु कण्णा दंसणीआ [भो एषा भणति—"सखि मा लज्जस्व। ईदृशस्य कन्यारत्नस्य अवश्यमेव ईदृशे वरे अभिलाषेण भवितव्यम्"। भो वयस्य या एषा आलिखिता सा खलु कन्या दर्शनीया]।

Jest.—Ho ! She says—"Friend be not ashamed ; of such a gem of a bride the desire for such a bridegroom is bound to arise." Ho ! Friend, she who is drawn here must be a girl worth looking at.

राजा—यद्येवम् अवहितौ शृणुवः। अस्त्यवकाशो नः कुतूहलस्य।

King.—If so, let us listen attentively. There is occasion for our curiosity.

विदू—(पुनराकर्ण्य) भो सुदं तुए जं एदाए मन्तिदं। "सहि अवणेहि इमाइं णलिणीवत्ताइं मुणालवलआइं अ। अलं एदिणा। कीस अआरणे अत्ताणं आआसेसि" [भोः श्रुतं त्वया यत् एतया मन्त्रितम्? "सखि अपनय इमानि नलिनीपत्राणि मृणालवलयानि च। अलमेतेन, कथमकारणे आत्मानम् आयासयसि"]?

Jest.—(*Listening again*) Have you heard, hey ! what she has said ? "Friend, remove these lotus-leaves and bracelets

of lotus-shoots. Away with all this. Why do you trouble yourself needlessly" ?

राजा—वयस्य न केवलं श्रुतम् अभिप्रायोऽपि लक्षितः।

King.—Friend not only have I heard but guessed the motive also.

विदू—भो मा पण्डिअगव्वं उव्वह। अहं दे एदाए मुहादो सुणिअ सव्वं वाक्खाणइस्सं। ता सुणम्ह। अज्जवि कुरकुराअदि एव्व एसा सारिआ दासीए धीआ [भो मा पण्डितगर्वमुद्वह। अहं ते एतस्या मुखात् श्रुत्वा सर्वं व्याख्यास्यामि। तत् शृणुमः। अद्यापि कुरकुरायते एव एषा सारिका दास्याः पुत्री]।

Jest.—Ho! Do not carry the conceit of the learned. I will explain all to you after having heard from the mouth of this bird ; so let me listen. Even now this Sarika, the slave's brood, is muttering.

राजा—युक्तमभिहितम्। (पुनराकर्णयतः)।

King.—Truly said. (*They listen again*).

Beng. বিদূ—ওগো, এ বল্‌ছে—"সখি, লজ্জা কেন ? এমন কন্যারূপ রত্ন এরূপ বর প্রার্থনা করিবেই তো"। ওগো বয়স্য, যে কন্যাকে আঁকা হইয়াছে, সে নিশ্চয় খুব সুন্দরী। রাজা—যদি তাই হয়, যত্নে শুনা যাউক। আমাদের কৌতূহল হওয়ার বিষয় বটে। বিদূ—(আবার শুনিয়া) ওগো, শুনিলেন, যা এ বলিল ? "সখি, এ পদ্মের পাতা গুলি ও মৃণাল বলয়গুলি, দূর কর। এতে কি হইবে ? কেন নিরর্থক ক্লেশ পাইতেছ" ? রাজা—বয়স্য, শুধু শুনিলাম নয়, অভিপ্রায়ও বুঝিলাম। বিদূ—ওগো, বড় পণ্ডিত হইয়াছি বলিয়া জাঁক করিবেন না। আগে এর মুখ থেকে সব শুনে নিই, তার পর আপনাকে সব বুঝাইয়া দিব। তবে শুনি, এ দাসীর বেটী এখনও কুরকুর্ করিতেছে। রাজা—ঠিক বলিয়াছ। (পুনরায় শ্রবণ)।

CHARCHA

1. सखि मा लज्जस्व &c,—See Para 6, ante. दर्शनीया worth seeing, hence *beautiful.* Comp. "दर्शनीया अस्या आकृतिः"—Sak. V.

2. अवकाशः—अवकाश is opportunity, room. There is room for curiosity because she is beautiful.

3. अपनय &c.—See Para 8, ante.

4. मा पण्डित &c.—From मा to व्याख्यास्यामि is by Tarkavachaspati and others placed after the speech of the king ending with कुतूहलस्य। This is altogether out of place there. By saying "there is room for curiosity" the king makes no display of his superior wisdom, and the remark "don't be conceited" is uncalled for. But here after "I understand the motive also"—"अभिप्रायोऽपि लक्षितः"—the Jester's retort comes in quite naturally. पण्डितानां गर्वः पण्डितगर्वः &c.

5. व्याख्यास्यामि—वि+आ+चक्ष or ख्या+लृट् मिप्। Bhattoji restricts ख्या to सार्वधातुक affixes only. In the case of an आर्धधातुक it is चक्ष, which becomes ख्या, that takes the affix, and not the independent ख्या। Others however allow the option to attach आर्धधातुक affixes to ख्या direct or through चक्ष। "चक्षिङः ख्याञ्" restricts चक्ष and not ख्या। Dont you think you alone understand, wait till I hear all and then I shall explain to you a good deal more you do not think of !!

6. कुरकुरायते—Here कुर is an imitation of the note of the *Myna.* Hence कुर इति अव्यक्तशब्दं करोति इत्यर्थे अव्यक्तानुकरणात् कुरशब्दात् डाच्। This gives कुर+डाच् इति करोति। Now "डाचि बहुलं द्वे भवतः" gives the double form even before डाच् is attached, *i. e.,* when डाच् is in contemplation. Thus कुरकुर+डाच् करोति। Next "लोहितडाज्भ्यः क्यष्वचनम्" gives कुरकुर+डाच्+क्यष्+लट् तिप् or ते—कुरकुरायति or कुरकुरायते।

20. **विदू—भो वअस्स एसा क्खु सारिआ दासीए दुहिदा**

चउव्वेदो विअ बम्हणो रिचाइं पठिदुं पउत्ता। [भो वयस्य, एषा खलु सारिका दास्या दुहिता चतुर्वेदइव ब्राह्मणः ऋचः पठितुं प्रवृत्ता]।

Jest.—Ho ! Friend, this slave-girl of a Sarika has begun reciting *Riks* like a Brahmana versed in the four Vedas.

राजा—वयस्य, कथय किमप्यन्यचेतसा मया नावधारितं किमनया उक्तमिति।

King.—Freind, repeat. What she said could not be caught by me with my mind elsewhere.

विदू—भो एव्वं भणादि—

दुल्लहजणअणुराओ लज्जा गुरुई परव्वसो अप्पा।
पिअसहि विसमं पेम्मं मरणं सरणं णवरमेक्कं ॥

Jest. Ho ! She says this—"This love is for one that is hard to reach. My person is under the control of another, this love is unequal ; great is my shyness. Dear friend, death alone is the best refuge."

राजा—अहो! महाब्राह्मणं वसन्तकं त्यक्त्वा कोऽन्य एवंविधामृचामभिज्ञः ?

King.—Ha ! Barring the great Brahmana Vasantaka who else is versed in such *Riks* ?

विदू—तदो किं णु क्खु एदं [ततः किं नु खलु इदम्]।

Jest.—What then is this really ?

राजा—ननु गाथा इयम्।

King.—Well, it is a *Gatha*.

विदू—कधं विअ [कथमिव]।

Jest.—What is that like ?

राजा—कयापि श्लाघ्ययौवनया प्रियतममनासादयन्त्या जीवितनिरपेक्षया भणितम्।

King.—It was spoken by some one of commendable youth unable to meet her best beloved and become careless of life.

Beng. ওগো বয়স্য এ বাঁদীর বেটী সারিকা চোবে ঠাকুরের মত ঋক্ পড়িতে আরম্ভ করিয়াছে। রাজা—বয়স্য, অন্যমনে ছিলাম, কি বলিল শুনি নাই, বল দেখি। বিদূ—ওগো এই বল্ছে—"এ ভালবাসা যার প্রতি পড়িয়াছে, তাকে পাইব না। আমি পরাধীন, এ ভালবাসা অসমানে ঘটিয়াছে, আমার লজ্জা অত্যধিক। প্রিয়সখি, একমাত্র মৃত্যু আমার উৎকৃষ্ট গতি"। রাজা—আহা! মহাব্রাহ্মণ বসন্তক ছাড়া এমন ঋক্ আর কে জানে? বিদূ—তবে এ কি? রাজা—এ যে গাথা। বিদূ—কি রকম? রাজা—কোনও শ্লাঘ্যযৌবনা কামিনী প্রিয়তমকে না পাইয়া প্রাণের আশা ছাড়িয়া এ কথা বলিয়াছে।

CHARCHA

1. चतुर्वेदः—चतुरो वेदान् वेद इति चतुर्+वेद+अण् by "तदधीते तद्वेद"। Now अण् disappears by "सर्वत्राद्विर्गोश्च लः"। The form is चतुर्वेदः। The compound is allowable by "तद्धितार्थोत्तरपदसमाहारे च"। तद्धितार्थे द्विगु here bars "दिक्संख्ये संज्ञायाम्"। This is the reading of As. B. Several others supported by As. N read चतुर्वेदी which agrees well with the current द्विवेदी and त्रिवेदी। The derivation is चतुरवयवा वेदाः चतुर्वेदाः। चतुर्वेदाः सन्ति अस्य विषयत्वेन इति चतुर्वेद+इनि मत्वर्थे। ऋच् is a verse of the ऋग्वेद।

2. अन्यचेतसा—अन्यस्मिन् चेतः अस्य। तेन।

3. दुर्लभ &c.—See Para 8, *ante.*

4. महाब्राह्मणम्—महान् ब्राह्मणः महाब्राह्मणः this is a taunt. महत् in such compounds sometimes expresses censure. "शङ्खे तैले तथा मांसे वैद्ये ज्योतिषिके द्विजे। यात्रायां पथि निद्रायां महच्छब्दो न दीयते॥"

5. गाथा—गाथा in Prakrit and आर्या in Sanskrit have the same arrangement of मात्रा ।

6. आढ्य &c.—आढ्यं प्रशस्तं यौवनमस्याः &c. One in the prime of youth, &c. Or one whose youth has developed heavenly beauty, such beauty as to be proud of.

7. जीवित &c.—निर्गता अपेक्षा अस्याः निरपेक्षा regardless. जीविते निरपेक्षा &c.

21. विदू—(उच्चैर्विहस्य) भोः किं एदेहिं वक्कभणिदेहिं । उजुअं एव्व किं ण भणासि जह मं एव्व अणासादअन्तीए त्ति । अण्णहा को अण्णो कुसुमचावव्ववदेसेण णिक्कवीअदि [भोः किमेतैर्वक्रभणितैः ? ऋजुकमेव किं न भणसि यथा "मामेव अनासादयन्त्या" इति ? अन्यथा कः अन्यः कुसुमचापव्यपदेशेन निह्नूयते] ? (हस्ततालं दत्त्वा उच्चैर्विहसति) ।

Jest.—(*Laughing loudly*) Ho ! Away with all this circumlocution. Why not say straight "unable to meet myself" ? Otherwise, who else can be concealed with the excuse of being Kusumachapa (Cupid) ? (*Claps his hands and laughs loudly.*)

राजा—(ऊर्ध्वमवलोक्य) धिङ्मूर्ख, किमुच्चैर्विहसता त्वया त्रासितेयं, येन उड्डीय अन्यत्र क्वापि गता । (इति निरूपयतः) ।

King.—(*Looking up*) Fie ! Idiot ! Why have you frightened her laughing loudly so that she has flown away somewhere else ? (*They look attentively*).

विदू—(विलोक्य) एसा कअलीघरं एव्व गदा ता एहि

अणुसरिम्ह [एषा कदलीगृहमेव गता तदेहि अनुसराम:]। (इति परिक्रामत:)।

Jest.—(*Espying*) Here, she has gone to the Banana-bower ; come then, let us follow. (*They go round the stage*).

राजा—दुर्वारां कुसुमशरव्यथां वहन्त्या
कामिन्या यदभिहितं पुर: सखीनाम्।
तद्भूय: शिशुशुकसारिकाभिरुक्तं
धन्यानां श्रवणपथातिथित्वमेति ॥ २१ ॥

King.—Uttered again by children, parrots and *Sarikas*, that which is said before her friends by love-stricken girls bearing the unmitigating pains of the flowery arrows, becomes a casual guest in the ear-holes of the lucky.

Beng. বিদূ—(উচ্চ হাসিয়া) ওগো এত সব বাঁকা কথায় কাজ কি ? সোজাই কেন বলুন না "আমাকে না পাইয়া"। আপনি ছাড়া আর কাকে মদনের নাম করিয়া লুকান যাইতে পারে ? (হাতভালি দিয়া উচ্চ হাসি)। রাজা—(উপরে তাকাইয়া) ধিক্ মূর্খ, জোরে হাসিয়া একে কেন ভয় দেখাইলে, আর এ কোথায় উড়িয়া গেল ? (উত্তরে খুঁজিতে লাগিল) বিদূ—(দেখিয়া) এ কদলীঘরেই গেল, আসুন, আমরাও যাই। (উভয়ের পরিক্রমণ)। রাজা—কামিনী কুসুমবাণের অসহ্য বেদনায় পীড়িত হইয়া সখীদের কাছে যাহা বলে, শিশুরা, শুক পাখী ও সারিকা সে গুলি আবার আওড়ায়। যাদের অদৃষ্ট ভাল, তারাই তা শুনিতে পায়।

CHARCHA

1. वक्र &c.—वच+क्त भावे भणित statement. वक्रोक्ति भणितानि round about statements. &c.

2. दुर्वारामिति। अन्वय:—दुर्वारां कुसुमशरव्यथां वहन्त्या कामिन्या सखीनां पुर: यदभिहितं तद् शिशुशुकसारिकाभि: भूय: उक्तं (सत्) धन्यानां श्रवणपथातिथित्वमेति। व्याख्या—'दुर्वारां' दुर्निवारां 'कुसुमशरस्य' पुष्पबाणस्य कन्दर्प-

पातितस्य 'व्यथां' पीड़ां 'वहन्त्या' अनुभवन्त्या 'कामिन्या' कामवशं गतया स्त्रिया 'सखीनां पुरः' अग्रे निजवेदनामधिकृत्य 'यत्' वचः 'अभिहितम्' उक्तं 'तत्' वचः समीपस्थैः 'श्रिशुभिः शुकैः सारिकाभिः' च परिगृह्य 'भूयः उक्तं' पुनरपि अभ्यास-वशात् आहतं तत् 'धन्यानां' भाग्यवतां पुरुषाणां 'श्रवणपथस्य' कर्णविवरस्य 'अतिथित्वं' अभ्यागमाश्रयम् 'एति' लभते प्रत्यक्षमिव आत्मं यदि भाग्यमस्ति। अन्या वयं यदेतत् प्रत्यक्ष इति भावः। प्रहर्षिणीवृत्तम्। "म्नौ ज्रौ गस्त्रिदशयतिः प्रहर्षिणीयम्" इति लक्षणात्।

3. कुसुम &c.—कुसुमानि एव शराः कुसुमशराः। तेषां व्यथाम्। The *five* flowers are "अरविन्दमशोकञ्च चूतञ्च नवमल्लिका। नीलोत्पलञ्च पञ्चैते पञ्चबाणस्य सायकाः॥"

4. शिशुशुक &c.—This is how As. N reads it. As. B has शुकशिशुसारिकाभिः। शुक and सारिका naturally go together; the reason why they are to be separated by शिशु is not apparent.

5. श्रवण &c.—श्रूयते आभ्याम् इति श्रु+ल्युट् करणे श्रवणे the ears. श्रवणयोः पन्थाः &c. see व्याख्या।

22. विदू—भो वअस्स एदं क्खु कअलीघरअम्। जाव पविसम्ह [भो वयस्य, एतत् खलु कदलीगृहकम्। यावत् प्रविशामः]। (इति प्रविशतः)। भो अलं दाव ताए दासीए धीआए सारिआए अण्णेसिदेण। एत्थ दाव मलअमारुदवेवमाणकअलीदलसीदले सिलातले उवविसिअ मुहुत्तअं वीसमम्ह [भो अलं तावत्तस्या दास्याः पुत्र्याः सारिकायाः अन्वेषितेन। अत्र तावत् मलयमारुतवेपमानकदलीदलशीतले शिलातले उपविश्य मुहूर्तं विश्राम्यामः]।

Jest.—Ho! Friend, this is the Banana-bower, let us enter. (*They enter*). Ho! Away with the trouble of search-

ing for that slave-girl of a Sarika. Here we shall rest for a moment sitting on this stone-slab cool with the leaves of plantain-trees swinging under the south-wind.

राजा—यदभिरुचितं भवते। (इत्युपविशतः। राजा दुर्वारामित्यादि पुनः पठति)।

King.—As pleases you. (*They sit down. The king repeats "Uttered again &c."*

विदू—(पार्श्वतोऽवलोक्य) भो वअस्स एदेण उग्घाडिअदुआरेण दुट्ठवाणरेण ताए सारिआए पञ्जरेण होदव्वं [भो वयस्य एतेन उद्घाटितद्वारेण दुष्टवानरेण तस्याः सारिकायाः पञ्जरेण भवितव्यम्]।

Jest.—(*Looking to one side*) Ho! Friend, this must be the cage of that *Sarika* with its door opened by the wicked monkey.

राजा—वयस्य, निरूप्यताम्।

King.—Friend, let a search be made.

विदू—जं भवं आणवेदि [यत् भवान् आज्ञापयति]। (परिक्रम्यावलोक्य च) एसो वि चित्तफलओ। जाव णं गेण्हामि [एषोऽपि चित्रफलकः। यावदेनं गृह्णामि]। (गृहीत्वा निरूप्य च सहर्षम्) भो वअस्स दिट्ठिआ वड्ढसि [भो वयस्य दिष्ट्या वर्धसे]।

Jest.—As your Majesty commands. *(Going round and observing)* Here is the picture-board too. I will pick it up. *(Picking up and observing closely—with joy)* Ho! Friend, luckily do you prosper!

Beng. বিদূ—ওগো বয়স্ত, এই তো কদলী ঘর। আস্থন ভিতরে যাই। (উভয়ের প্রবেশ)। ওগো, সেই বাঁদীর বেটী সারিকার অন্বেষণে কাজ নাই। এখানে মলয়-বায়ুতে কলাপাতা কাঁপিতেছে, তাই এই পাথরখানি বেশ ঠাণ্ডা হইয়া আছে, এতে কিছুক্ষণ বসিয়া বিশ্রাম করি। রাজা—যা তোমার ইচ্ছা। (উভয়ের উপবেশন। রাজার "কামিনী কুস্থমবাণের—" ইত্যাদির পুনরাবৃত্তি)। বিদূ—(এক পাশে দেখিয়া) এই বোধ করি, সেই সারিকার পঞ্জর, দুষ্ট বানরে দরজা খুলিয়া দিয়াছে। রাজা—বয়স্ত ভাল করিয়া দেখ। বিদূ—যে আজ্ঞা। (পরিক্রমণ করিয়া ও দেখিয়া) এই যে চিত্রফলকখানিও আছে। তুলিয়া লই। (তুলিয়া লইয়া ভালরূপে দেখিয়া সহর্ষে) ওগো বয়স্ত, ভাগ্যের জোরে আপনার বৃদ্ধি হইল !

CHARCHA

1. मलयमारुत &c.—'मलयस्य' गिरे: 'मारुत:'। तेन वेपमानानि यानि 'कदलीदलानि' तै: 'शीतलम्'। This is the reading of As. B. Others have मन्दमारुतोद्वेल्लबालकदलीदलशीतले। Explain—'मन्देन मारुतेन' इतुना 'उद्वेल्लन्ति' सञ्चलन्ति यानि 'बालकदलीदलानि' कोमलकदलीपत्राणि तै: 'शीतलम्' &c.

2. उद्घाटित &c.—See पञ्जरमुद्घाट्य &c. Para 11. Construe एतेन तस्या: सारिकाया: पञ्जरेण भवितव्यम्—this must be the Myna's cage. किम्भूतेन पञ्जरेण ?—दुष्टवानरेण उद्घाटितद्वारेण।

3. एषोऽपि &c.—The अपि is misplaced. Construe एष चित्रफलकोऽपि।

23. राजा—(सकौतुकम्) वयस्य किमेतत् ?

King.—(*With curiosity*) Friend, what is this ?

विदू—भो एदं तं जं मए भणिदं। तुमं ज्जेव्व एत्थ आलिहिदो अण्णहा को अण्णो कुसुमचावव्ववदेसेण णिह्नवीअदि त्ति [भो एतत् तत् यन्मया भणितम्। त्वमेव अत्र आलिखित: अन्यथा क: अन्य: कुसुमचापव्यपदेशेन निह्नूयते इति]।

Jest.—Ho ! It is that which was told by me—"Yourself

is here drawn, otherwise who else can be concealed with the excuse of Kusumachapa (Cupid) ?"

राजा—(सहर्षं हस्तौ प्रसार्य) सखे, दर्शय दर्शय ।

King.—(Stretching his hands with joy) Show me friend, show me.

विदू—ण दे दंसइस्सं । सावि कण्णआ एत्थ एव्व आलिहिदा । ता किं पारितोसिएण विणा ईदिसं कण्णारअणं दंसीअदि [न ते दर्शयिष्यामि । सापि कन्यका अत्रैव आलिखिता । तत् किं पारितोषिकेण विना ईदृशं कन्यारत्नं दृश्यते] ।

Jest.—I will not show you. That girl too is drawn here Is such a gem of a damsel shown without a reward ?

राजा—(कटकमर्पयन्नेव बलात् गृहीत्वा विलोक्य सविस्मयम्) वयस्य, पश्य—

लीलावधूतपद्मा कथयन्ती पक्षपातमधिकं नः
मानसमुपैति केयं चित्रगता राजहंसीव ॥ २४ ॥

King.—(Forcibly seizing the board with a bracelet offered and seeing—in wonder) Friend, behold—who is this—transferred to canvas, showing great leaning towards me with Lakshmi surpassed by grace—entering the mind like a female swan entering the *Manasarowara* flapping her wings, gracefully moving on and gently agitating the lotuses there ?"

Beng. রাজা—(কৌতূহলের সহিত) বয়স্য এ কি ? বিদূ—বয়স্য, আমি বলেছি—"আপনাকেই এতে আঁকা হয়েছে, তা নইলে কামদেব ব'লে আর কাকে লুকান যায়" ইত্যাদি, এ তাই। রাজা—(সহর্ষে হাত বাড়াইয়া) দেখাও, সখে

দেখাও। বিদূ—না, দেখাব না। সে মেয়েও এতে আঁকা আছে। পারিতোষিক ছাড়া এমন কন্যারত্ন দেখান যায় না। রাজা—(বলয় দিয়া জোর করিয়া নিয়া দেখিয়া সবিস্ময়ে) বয়স্য দেখ—চিত্রস্থিত এ কন্যা কে, বিলাসে লক্ষ্মীকেও পরাজয় করিয়াছে; আমার প্রতি প্রবল অনুরাগ দেখাইয়া অন্তরে প্রবেশ করিল, যেন রাজহংসী বেগে পক্ষ সঞ্চালন করিয়া মনোহর গতিতে সুন্দর ভাবে পদ্মগুলি কম্পিত করিয়া মানস সরোবরে প্রবেশ করিল।

CHARCHA

1. कुसुमचाप &c.—See para 21, *ante.*

2. पारितोषिकेण—परितोषः प्रयोजनमस्य इति परितोष + ठञ्। &c.

3. कटकम्—कटक bracelet वलय। "कटकस्त्वस्त्रियां शैलनितम्बे वलये-ऽपि च" इति केशवः।

4. लीलेति। अन्वयः—लीलावधूतपद्मा चित्रगता इयं का नः अधिकं पक्षपातं कथयन्ती राजहंसीव मानसम् उपैति। व्याख्या—'लीलया' विलासेन 'अवधूता' प्रत्याख्याता 'पद्मा' लक्ष्मीः यया तादृशी [पक्षे—'लीलया' अवलीलया हेलया इत्यर्थः 'अवधूतानि' कम्पितानि 'पद्मानि' कमलानि यया तादृशी], तथा 'चित्रम्' आलेख्यं 'गता' प्राप्ता चित्रिता आलिखिता इति यावत् [पक्षे—'चित्र' मनोहरं 'गतं' गमनं यस्याः सा] 'इयं का नः' अस्माकं सम्बन्धे 'अधिकं' सविशेषं 'पक्षपातं' स्वपक्षताम् अनुकूलतामित्यर्थः 'कथयन्ती' शंसन्ती मत्पार्श्वस्थिततया वैशद्येनैव निवेदयन्ती सती [पक्षे—'नः' अस्माकम् 'अधिकं' प्रबलतरं 'पक्षयो. पातं' पक्षविधूननं 'कथयन्ती' पक्षध्वनिनैव वेगबाहुल्यं बोधयन्ती सती] 'राजहंसीव' मरालीव 'मानसं' मनः [पक्षे—मानसाख्यं सरः] 'उपैति' प्रविशति [पक्षे—अभिसरति]। यथा प्रतिहतेन पक्षयोः पातेन जानामि हंसीयं मानसं प्रति चलिता तथा एतदवस्था चित्रितामिमां वीक्ष्यापि मन्ये मदीयं मानसं प्रविष्टेय-मिति भावः।

5. लीला &c.—लीला is विलास grace (कन्यापक्षे); also क्रीडा sport, hence हेला ease (हंसीपक्षे)। Comp. "तां वीक्ष्य लीलाचतुरा-

मनङ्ग:" (grace), "भिन्दतु: स्थलनिवेशितटनो लीलयैव धनुषो अधिज्यताम्" (ease). "लीला स्याद्विलासक्रीडयोरपि" इति केशव:। अव+धूञ् कम्पने + क्त कर्मणि अवधूत lit. shaken (हंसीपक्षे) ; hence shaken off, *i. e.* discarded, disgraced &c. (कन्यापक्षे]। पद्मा is लक्ष्मी:। "लक्ष्मी: पद्मालया पद्मा" इत्यमर:। Now see व्याख्या। Nyayapanchanana supposes that the girl carried a lotus in her hand. "वरनार्यो लीलार्थं कमलमेकं पाणिना बिभ्रति"। This is true generally of maidens in the upper strata of society but would not suit Sagarika in her present humble position of a maid-servant to the queen. Hence we have taken पद्मा as the word for the girl and पद्म for the राजहंसी।

6. पक्षपातम्—पक्षे पात: adoption of side, espousing cause, leaning, bias &c. [कन्या]। पक्षयो: पात: flapping of the wings [हंसी]।

24. अपि च

विधायापूर्वपूर्णेन्दुमस्या मुखमभूद्ध्रुवम्।
धाता निजासनाम्भोजविनिमीलनदु:स्थित: ॥ २५ ॥

Moreover—The Ordainer having made her face, an unprecedented full-moon, surely got awkwardly placed (*i. e.* in sore straits) by the closing up of the lotus that was his own seat.

Beng. আরও দেখ—এর মুখখানি নূতন রকমের একটী পূর্ণচন্দ্র। বিধাতা যখন এখানি গড়িলেন, তখন নিশ্চয় তাঁহার আসনের পদ্মটী ঐ চন্দ্রের সাক্ষাতে বুজিয়া গিয়া বিধাতাকে গ্রাস করিয়া ভারী বিপদে ফেলিয়া ছিল।

विधायेति। अन्वय:—धाता अपूर्वपूर्णेन्दुम् अस्या मुखं विधाय ध्रुवं निजासनाम्भोजविनिमीलनदु:स्थित: अभूत्। व्याख्या—'धाता' विधि: 'अपूर्व:' अभिनव: पूर्वविलक्षण: य: 'पूर्णेन्दु:' पूर्णचन्द्र: तमेव 'अस्या:' चिन्त्यमताया: कन्याया: 'मुखं विधाय' मुखत्वेन व्यवस्थाप्य अस्या मुखनिर्माणमुपक्रम्य निष्कलङ्कत्वादिभिर्गुणै: नूतनं कञ्चित् पूर्णचन्द्रमेव निर्माय इत्यर्थ: 'ध्रुवं' निश्चितं 'निजम् आसनं' यत् 'अम्भोजं' पद्मं तस्य आननचन्द्रसन्निधाने 'विनिमीलनेन' मुद्रणेन 'दु:स्थित: अभूत्' आत्मन: अम्भोजपद्मतया सङ्कटापन्न आसीत्।

CHARCHA

1. अपूर्वं &c.—His lotus-seat does not close up in presence of the full-moon that we have. But this was an अपूर्वं full-moon, hence of अपूर्वं power ; thus the lotus-seat closed up.

2. निजासन &c.—दुर् is not treated as an उपसर्ग in the matter of षत्वविधि। Hence दुःस्थित: not दुष्ठित:। The sense is—when the lotus closed, it swallowed up धाता as an ordinary lotus does the bee at dusk.

25. (तत: प्रविशति सागरिका सुसङ्गता च) सुस—ण समासादिता अम्हेहिं सारिआ। ता चित्तफलअं बि दाव इमादो कअलीघरादो गेण्हिअ लहुं आअच्छम्ह [न समासादिता अस्माभि: सारिका। तत् चित्रफलकमपि तावत् अस्मात् कदलीगृहात् गृहीत्वा लघु आगच्छाम:]।

(Now enter Sagarika and Susamgata).

Sus.—The *Sarika* could not be traced by us, so let us come back quick fetching at least the picture-board from this Banana-bower.

साग—सहि एव्वं करेम्ह [सखि, एवं कुर्म:]। (इत्युभे परिक्रामत:)।

Sag.—Let us do so friend. *(Both go round the stage).*

विदू—भो वअस्स, कीस उण एसा अवणदमुही आलिहिदा [भो वयस्य, कस्मात् पुनरेषा अवनतमुखी आलिखिता]।

Jest.—Ho ! friend, why is this girl painted with face cast down ?

सुस—(आकर्ण्य) सहि जहा वसन्तओ मन्तेदि तहा तक्केमि भट्टिणावि एत्थ एव्व होदव्वं। ता कअलीघरगुम्मन्त-

रिका भविष सुसम्ह [सखि, यथा वसन्तको मन्त्रयते तथा तर्कयामि भर्तापि अत्रैव भवितव्यम्। तत् कदलीगृहगुल्मान्तरिताः भूत्वा शृणुमः]। (इत्युभे आकर्णयतः)।

Sus.—(Listening) Friend, as Vasantaka is talking, so I guess Sire too is indeed here ; we will then listen screened by the thickets of the Banana-bower. *(Both listen).*

राजा—वयस्य, पश्य पश्य। ("विधायापूर्वपूर्णेन्दुम्" इत्यादि पुनः पठति)।

King.—Behold, friend behold. (*Repeats* "The Ordainer &c.").

Beng. (তারপর সাগরিকা ও সুসঙ্গতার প্রবেশ) সুস—সারিকা তো পাওয়া গেল না। তবে অন্ততঃ চিত্রফলকখানি এই কদলীগৃহ হইতে বাহির লইয়া আসি। সাগ—চল সখি, তাই করি। (উভয়ের পরিক্রমণ)। বিদূ—ওগো বয়স্য, একে মুখ নীচু করিয়া থাকা হইল কেন ? সুস—(শুনিয়া) যখন বসন্তকের কথা শুনিতেছি তখন মনে হয় মহারাজও এই খানেই আছেন। তবে কদলীগৃহের গুল্মের ভিতরে থাকিয়া শুনা যাউক। (উভয়ের শ্রবণ)। রাজা—বয়স্য, দেখ দেখ ("এর মুখখানি" ইত্যাদির পুনরাবৃত্তি)।

CHARCHA

1. न समासादिता &c.—This is how As. N has it. As. B, Boht. &c. give this speech to Sagarika. But the initiative all along lies with Susamgata, Sagarika merely nods assent. Hence the speech better suits Susamgata, the assent एवं कुर्मः going with Sagarika.

2. कदलीगृह &c.—गुल्म is वाम thicket. "गुल्मः स्तम्बे चमूभिदि" इति विश्वकोषः। कदलीगृहस्य गुल्माः the thickets round the Banana-bower. These thickets are clumps of plantain trees. तैः अन्तरिताः व्यवहिताः &c.

3. अप्युत:—This is Tarkavachaspati's reading. As. B, As. N, Boht, &c. have प्रेक्षामहे। But the stage-direction says श्लाकयं·यत: not पश्यत:, hence ग्रयुत: seems better.

26. सुस—सहि दिट्ठिआ वड्ढसि। एसो दे वल्लहो तुमं ज्जेव्व वस्रेदि [सखि दिष्ट्या वर्धसे। एष ते वल्लभस्त्वामेव वर्णयति]।

Sus.—Friend, luckily do you prosper. Here is your beloved lauding your own self.

साग—(सलज्जम्) सहि कीस परिहाससीलदाए इमं जणं लहुं करेसि [सखि, कस्मात् परिहासशीलतया इमं जनं लघुं करोषि]।

Sag.—(*Blushing*) Friend, why do you belittle this personage through your love (*lit.* habit) for jokes ?

विदू—(राजानं चालयित्वा) णं भणामि कीस एसा अवणदमुही आलिहिदेत्ति [ननु भणामि कस्मादेषा अवनतमुखी आलिखितेति]।

Jest.—(*Pushing the king*) Well, I say, why is she painted with face cast down ?

राजा—वयस्य, सारिकयैव सकलमावेदितम्।

King.—Friend, all has been told by the Sarika herself.

सुस—सहि दंसिदं क्खु मेहाविणीए अत्तणो मेहाविततणं [सखि, दर्शितं खलु मेधाविन्या आत्मनो मेधावित्वम्]।

Sus.—Friend, Medhavini has shown her retentiveness of memory.

विदू—अवि सुहअदि दे लोअणं ण वेत्ति [अपि सुखयति ते लोचनं न वेति]।

Jest.—Is your eye gratified or not ?

साग —(ससाध्वसमात्मगतम्) किं एसो भणिस्सदित्ति जं सच्चं मरणजीविदाणं अन्तरे वट्टामि [किमेष भणिष्यति इति यत्सत्यं मरणजीवितयोः अन्तरे वर्त्ते]।

Sag.—*(With trepidation—To herself)* Pondering what he will say I really stand between life and death.

Beng. सुस—सखि, ভাগ্যে তোমার বৃদ্ধি হইল ! তোমার প্রিয়জন তোমারই বর্ণনা করিতেছেন। সাগ—(লজ্জার সহিত) সখি, তামাসায় থাকিয়ে এ ব্যক্তিকে লঘু করিতেছ কেন ? বিদূ—(রাজাকে ঠেলিয়া) বলি, একে মুখ নীচু করিয়া আঁকা হইল কেন ? রাজা—সারিকাই তো সব বলিয়াছে। সুস—সখি, মেধাবিনী তার মেধার জোর দেখাইয়াছে। বিদূ—চোক জুড়াইল, না নয় ? সাগ—(ভয়ে—স্বগত) ইনি কি বলিবেন ভাবিয়া যথার্থই জীবন ও মরণের মাঝখানে দাঁড়াইয়া আছি।

CHARCHA

1. त्वामेव वर्णयति—वर्ण (अदन्त) चुरादि to belaud. The insinuation is—you love him ; he too is belauding you hence loves you. You are lucky—दिष्ट्या वर्द्धसे।

2. इमं जनम्—You lower the king by saying, in your love for fun, that he loves an insignificant person like myself, a maid-servant to the queen. Sagarika is right. The King's first verse "लीलावधूतपद्मा &c." contains a declaration of love no doubt ; but this verse neither of the girls has heard because only the second verse has been repeated here. This one expresses mere *admiratian* which may be of the same indifferent type as one feels on seeing a nice flower on a shrub by the road-side.

3. चालयित्वा—चल to urge + णिच् + क्त्वा। We do not say "having shaken" but "having pushed". When meaning to shake (कम्पने) the root is घटादि and gives चलयित्वा। The sense here is merely *to urge*, say, with a push.

4. सकलमावेदितम्—The Sarika has disclosed her dejection, hence, the down-cast face.

5. मेधाविन्या &c.—This shews that मेधाविनी was the *name* of the *Myna*. The प्राकृत for मेधाविनी is मेहाविणी which dropping the ह and व is easily transformed into मेइणी in colloquial language; and thence into मयना, *Myna* &c.

6. मेधावित्वम्—मेधाविनो भावः मेधावित्वम्। सामान्ये नपुंसकम्। स्त्रीत्वविवक्षायान्तु मेधाविनीत्वमिति स्यात्।

7. सुखयति—सुखं गमयति इति सुख+णिच्+लट् तिप्। Or सुखमस्ति अस्य इति सुख+अच् मत्वर्थे सुखम् easy, gratified. सुखं करोति इति सुख+णिच्+लट् तिप्। In the first derivation सुख is *ease*, in the second it is *easy*. Some read सुखायन्ते which is derived as सुखं वेदयन्ते अनुभवन्ति इति सुख+क्यङ्+लट् ते सुखायते feels pleasure.

8. यत् सत्यम् &c.—A compound अव्यय meaning सत्यमेव really She was leaning *towards* death (Comp. दुर्लभजन &c. sl. 27.), thinking now that a favourable reply is barely possible she finds herself midway between life and death.

27. राजा—वयस्य किमुच्यते सुखयतीति। पश्य—

कृच्छ्रादूरुयुगं व्यतीत्य सुचिरं भ्रान्त्वा नितम्बस्थले

मध्येऽस्यास्त्रिवलीतरङ्गविषमे निस्पन्दतामागता।

मद्दृष्टिस्तृषितेव सम्प्रति शनैरारुह्य तुङ्गौ स्तनौ

साकाङ्क्षं मुहुरीक्षते जललवप्रस्यन्दिनी लोचने ॥ ३५ ॥

King.—Friend, do you ask if it pleases? Behold—my sight, having crossed the thighs with great toil, having wandered long among her broad buttocks, having been brought to a stand-still at her waist which is un even by the three wave-like folds, and now like one thirsty having slowly mounted the steep breasts, is, ever and anon, wistfully eyeing the eyes that are shedding drops of tears.

Beng. বয়স্য, চক্ষের সুখ হইল কি না জিজ্ঞাসা করিতেছ? দেখ—আমার চক্ষু প্রথমেই কত কষ্টে দুই উরু পার হইল, তারপর প্রশস্ত নিতম্বে কতকাল ঘুরিয়া ঘুরিয়া হায়রান হইল। পরে মধ্যভাগে আসিয়া দেখিল সে স্থান ত্রিবলীতে এত উচু নীচু হইয়া আছে, যে, আর চলা অসম্ভব। থামিয়া গিয়া কতকটা বিশ্রাম করিয়া পিপাসা বোধ করিল। কোথায় জল পাওয়া যায় দেখিবার জন্য ধীরে ধীরে অতি উচ্চ স্তনযুগে যাইয়া উঠিল। দেখিল জল অনেক দূরে, সেই চক্ষের কাছে ঝরণার মত চলিয়াছে দেখিয়া অত্যন্ত আকাঙ্ক্ষা হইল, কিন্তু এতটা উচু হইতে নামিলে পর সেখানে পৌঁছান যায়, এত পরিশ্রমের পর নামি কি করিয়া, এই ভাবিয়া দাঁড়াইয়া এখন বার বার সেই ফোয়ারার দিকে সতৃষ্ণ ভাবে দেখিতেছে, সুখ কোথায়?

কৃচ্ছ্রাদিতি। মদ্দৃষ্টিঃ অস্যা ঊরুযুগং কৃচ্ছ্রাৎ অতীত্য, নিতম্বস্থলে সুচিরং ভ্রান্ত্বা, ত্রিবলীতরঙ্গবিষমে মধ্যে নিষ্যন্দতামাগতা, সম্প্রতি তৃষিতেব শনৈঃ তুঙ্গৌ স্তনৌ আরুহ্য জললবপ্রস্যন্দিনী ঈক্ষণে মুহুঃ সাকাঙ্ক্ষমীক্ষতে। ব্যাখ্যা—'মদ্দৃষ্টিঃ' মম নয়নম্ 'অস্যাঃ' কন্যায়াঃ 'ঊরুযুগং কৃচ্ছ্রাৎ' মহতা প্রয়াসেন 'অতীত্য' অতিক্রম্য ঊর্বোঃ সঙ্কটতয়া পদমপ্যতিক্রমিতুমশক্তা শ্রমমনুভূয় ইত্যর্থঃ; 'নিতম্বস্থলে' কট্যাঃ পশ্চাদ্ভাগে 'সুচিরং' তস্য বিস্তারতয়া দীর্ঘমিব কালং 'ভ্রান্ত্বা' পরিক্রম্য ভূয়োঽপি ক্লিষ্টা সতী ততঃ 'ত্রিবল্যাঃ' বলিত্রয়স্য 'তরঙ্গৈঃ' ভঙ্গৈঃ 'বিষমে' উন্নতানতে 'মধ্যে' উদরে 'নিষ্যন্দতাম্' নিশ্চলত্বম্ অতিদুর্গমত্বাৎ গমনবিরতিম্ 'আগতা' প্রাপ্তা সতী অত্র বিশ্রম্য ইত্যর্থঃ; 'সম্প্রতি' অধুনা 'তৃষিতেব' সঞ্জাততৃষেব জলান্বেষণার্থং 'শনৈঃ' শ্রমাৎ মন্দং মন্দং 'তুঙ্গৌ স্তনৌ আরুহ্য' উচ্চস্থানাৎ সমন্ততো নিরূপয়ন্তী দূরে 'জললবং' বাষ্পবিন্দুং 'প্রস্যন্দতঃ' পাতয়তঃ যে তথাবিধে 'ঈক্ষণে' অস্যা নেত্রে 'মুহুঃ' বারং বারং 'সাকাঙ্ক্ষং' সতৃষ্ণং যথা তথা 'ঈক্ষতে' বিলোকয়তি। পশ্যত্যেব ন তু তুঙ্গস্থানস্থিতা শ্রান্তা তন্নাভাগমবরোঢুমারভতে। তৎ কুতোঽস্যাঃ সুখং, নৈবং দৃষ্টিঃ সুখয়তি ইতি ভাবঃ।

CHARCHA

1. কিমুচ্যতে &c.—What nonsense are you talking? How can there be any question of pleasure. The reason follows.

2. কৃচ্ছ্রাৎ—কৃচ্ছ্র is কষ্ট toil. "কৃচ্ছ্রমংহসি কষ্টে সান্তপনে" ইতি হৈমঃ।

न। Toil is troublesome करणे षष्ठी by "कर्तृकर्मणोः कृति" ... This is optional, hence ... as seen in As. B, Boht. &c. is also correct. As. N reads ... which improves the diction.

3. नितान्तस्थले—स्थल is here प्रशंसावचन। प्रशस्तो नितान्तः नितान्तस्थलम् "प्रशंसावचनैश्च" इति समासः। "मतल्लिकामचर्चिकाप्रकाण्डमुद्धतल्लजौ। प्रशस्तवाचकान्यमूनि।" ... The long wandering adds to the trouble.

4. त्रिवली &c.—वलि is भङ्गि fold. This is the fold at the middle of the body. "वलिः स्त्रीमध्यभागोर्मिः" इत्यनेकार्थकोषः। वलि + ङीष् वली। तिस्रः वल्यः त्रिवल्यः, "दिक्संख्ये संज्ञायाम्" इति समासः। उदरवलित्रयस्य संज्ञा। त्रिवलीनां तरङ्गाः कर्मधः। तैः विषमम् &c.

5. निस्पन्दताम्—नि + स्पन्द् + अच् कर्तरि निस्पन्दः motionless. तस्य भावः &c. The स is dental. The eyes becoming motionless, have a little time to rest; thus they feel the thirst. This is another discomfort.

6. शनैः &c.—शनैः because, being tired, quick motion is not possible. The eyes climb high to see if water can be had at hand to allay the thirst.

7. ईक्षते—They look only, but do not venture to undertake the descent yet, because they are at such a great height and are still tired. The sight is tantalising and adds to the torment. Thus is fully justified the exclamation "किमुच्यते सुखवसतीति"।

8. अश्रुलव &c.—लव is लेश a trace, a small amount, a drop. "लवश्छेदनलेशयोः" इति विश्वप्रकाशः। अश्रु is बाष्प tears. अश्रुणः लवः। तं प्रस्यन्दयति इति अश्रुलव + प्र + स्यन्द् + णिनि ताच्छील्ये कर्तरि अश्रुलवप्रस्यन्दिन् (प्रातिपदिक)। ते। Qual. लोचने in dual.

9. *Remark.*—After this As. B adds राम—(मुक्ता सबलम) हृदय प्रसीद प्रसीद, समाश्वसिहि समाश्वसिहि। मनोरथोऽपि ते एतावतीं भूमिं गतः। This is ommitted by As. N, Boht. &c. The remark

is premature. There is no direct confession of love in the verse preceding. The verse dwells merely on the *physical* development of the girl and makes no reference to feelings. The right place of the exclamation "हृदय प्रसीद" &c. seems to be after verse 11.

28. सुस—सहि सुदं तुए [सखि, श्रुतं त्वया]।

Sus.—Have you heard, friend ?

साग—तुमं ज्जेव्व सुणु जाए आलेक्खविण्णाणं वण्णिअदि [त्वमेव शृणु यस्या आलेख्यविज्ञानं वर्ण्यते]।

Sag.—Hear thyself whose knowledge of painting is being belauded.

विदू—(फलकं निर्वर्ण्य) भो वअस्स जस्स ईदिसीओवि एव्वं समागमं बहु मण्णन्ति तस्सवि उवरि अत्तणो को परा-हवो जेण एत्थ एव्व ताए आलिहिदं अत्ताणअं ण पेक्खसि [भो वयस्य, यस्य ईदृश्योऽपि एवं समागमं बहु मन्यन्ते तस्यापि उपरि आत्मनः कः पराभवः येन अत्रैव तया आलिखित-मात्मानं न प्रेक्षसे]।

Jest.—*(Looking at the board)* Ho ! Friend, what is this your own disregard of even that self of thine of whom such damsels too thus highly esteem the union that you do not notice yourself drawn by her on this very board ?

राजा—(निर्वर्ण्य) वयस्य, अनया लिखितोऽहमिति यत् सत्यम् आत्मन्येव बहुमानः तत् कथं न पश्यामि ? पश्य—

भाति पतितो लिखन्त्यास्तस्या वाष्पाम्बुशीकरकणौघः।
स्वेदोद्गम इव करतलसंस्पर्शादेष मे वपुषि ॥ १३ ॥

King.—(Observing) Friend, it is really a high honour to my own self that I have been painted by her, then why should I not notice it ? Behold—This cluster of particles of her tears, dropped while at drawing, looks like the appearance of sweat on my person through touch with her palm.

Beng. সুস—সখি, শুনলে তো ? সাগ—তোমার আঁকার ক্ষমতার প্রশংসা হইতেছে, তুমিই শুন। বিদূ—(ফলক দেখিয়া) ওগো বয়স্য, এমন মেয়েরাও আপনার সহিত সমাগম কত গৌরবের মনে করে, আর সেই মেয়ে আপনাকে এতে আঁকিয়াছে, তথাপি আপনি নিজের ছবির দিকে একবার চাহিয়া দেখিতেছেন না। আপনার নিজের উপর এত অনাদর কেন ? রাজা—(দেখিয়া) বয়স্য, ইনি আমাকে আঁকিয়াছেন, এ বস্তুতঃ আমার গৌরবেরই কথা, তবে দেখিব না কেন ? দেখ—আঁকিতে আঁকিতে তাঁহার বাষ্পজলের অনেকগুলি বিন্দু আমার গায়ে পড়িয়াছে। মনে হয়, যেন তাঁহার করতলের স্পর্শে আমার অনুরাগের ঘর্ম দেখা দিয়াছে।

CHARCHA

1. आलेख्यविज्ञानम—विशिष्टं ज्ञानं विज्ञानम। आलेख्यस्य विज्ञानम् special knowledge of painting. Judicious arrangement of light and shade &c., has given the king the impressions he has described. Hence the praise goes to the skill of the painter. There being no avowal of love, Sagarika sees no point in the question श्रुतं त्वया। Heard or not heard it does not affect her.

2. समागमम् &c.—The point of the rebuke is ईदृश्यो बहु मन्यन्ते (किन्तु) आत्मनः पराभव—Such damsels prize but you slight, what is this ? पराभव is तिरस्कार slight. परा+भू here means to discard, hence it is सकर्मक। आत्मा पराभवति gives आत्मनः पराभवः with कर्त्तरि कृद्योगा षष्ठी। Or if a सकर्मक sense sounds harsh, say पराभवनम् अपधानं पराभवः disappearance. आत्मनः त्वत्तः पराभवः with पञ्चमी in आत्मनः। As. B has समागमम् while As. N reads प्रियसमागमम्। But then यस्य प्रियसमागमम् can not be easily construed into यस्य प्रियरूपेण समागमम्।

3. आत्मन्येव &c.—The एव is misplaced. Construe आत्मनि बहुमान एव not पराभव: as you suppose.

4. भातीति। अन्वय:—वपुषि मे पतित: एष बाष्पाम्बुशीकरकणौघ: लिखन्त्यास्तस्या: करतलसंस्पर्शात् स्वेदोद्गम इव भाति। व्याख्या—'वपुषि मे' चित्रगते मदीये देहे 'पतित:' च्युत: 'एष बाष्पाम्बूनाम्' अश्रुजलानां य: 'शीकर:' बिन्दुजालं तस्य 'कणौघ:' कणसमूह: [पुनरुक्ति: कथञ्चित् सह्या] 'लिखन्त्या:' आलेख्ये मां समर्पयन्त्या: 'तस्या: करतलस्य' य: 'संस्पर्श:' सम्यक् स्पर्श: तस्मात् जात: 'स्वेदोद्गम इव' घर्माविर्भाव इव 'भाति' लक्ष्यते। पार्श्वेऽस्या लिखितं मां वीक्ष्य भावात् स्वेदोद्गमो मे जात इति व्यङ्ग्यम्।

5. स्वेदोद्गम: &c.—Sweat appears through ardour of love; hence स्वेद indicates love. The reference to it taken with तस्या: करतलसंस्पर्श: is a declaration of love.

29. साग—(आत्मगतम्) हिअअ समस्सस समस्सस मणोरहो वि दे एत्तिअं भूमिं गदो [हृदय, समाश्वसिहि समाश्वसिहि। मनोरथोऽपि ते एतावतीं भूमिं गत:]।

Sag.—*(To herself)* Cheer up, O heart, cheer up, your wish too has reached such a stage.

सुस—सहि तुमं ज्जेव्व धण्णा सलाहणीआ अ जाए भट्टा एव्वं सन्तोसीअदि [सखि, त्वमेव धन्या श्लाघनीया च यया भर्ता एवं सन्तोष्यते]। (सागरिका लज्जां नाटयति)।

Sus.—Friend, you alone are lucky and worthy that brings such joy to Sire. *(Sagarika acts bashfulness).*

विदू—(पार्श्वतोऽवलोक्य) भो वअस्स एदं अवरं सरसकमलिणीदलमुणालविरइदं इमाए एव्व मअणावत्थासूअअं सअणीअं लक्खीअदि [भो वयस्य, एतत् अपरं सरसकमलिनी-

दलमृणालविरचितम् अस्या एव मदनावस्थासूचकं शयनीयं लक्ष्यते]।

Jest.—(*Looking to one side*) Ho ! Friend, here appears another indication of her love-sickness, a bed made of fresh lotus-leaves and lotus-shoots.

राजा—वयस्य, निपुणमुपलक्षितम्। तथाहि—

परिम्लानं पीनस्तनजघनसङ्गादुभयत-
स्तनोर्मध्यस्यान्तः परिमिलनमप्राप्य हरितम्।
इदं व्यस्तन्यासं श्लथभुजलताक्षेपवलनैः
कृशाङ्ग्याः सन्तापं वदति नलिनीपत्रशयनम्॥ १७॥

King.—Shrewdly observed, friend. Thus—this bed of lotus-leaves—faded at both ends from the touch of the plump breasts and hips, green between them without having found touch with the thin middle, with its lay disturbed by the flexion and extension of her languid creeper-like arms,—declares the distress of the slender-bodied girl.

Beng. সাগ—(স্বগত) হৃদয়, স্থির হও। তোমার আশাও ফলিবার দিকে এতটা আসিয়াছে। সুস—সখি, তুমিই ধন্য ও শ্লাঘ্য, কারণ তোমা হইতে মহারাজ এতটা আনন্দ পাইলেন। (সাগরিকার লজ্জার অভিনয়)। বিদূ—(এক পাশে চাহিয়া) বয়স্য তাজা পদ্মপাতা ও পদ্মের মৃণালের করা একখানি শয্যা দেখিতেছি। এ ইহারই মদনাবস্থার আর একটী চিহ্ন। রাজা—বয়স্য—বেশ সূক্ষ্ম ঠাহরাইয়াছ। দেখ—এই পদ্মপাতার শয্যার দুই দিক ম্লান হইয়া গিয়াছে, ঐ দুই জায়গা স্থূল স্তন ও নিতম্বের সহিত লাগিয়াছিল। মধ্যখানে হরিতই রহিয়া গিয়াছে, কারণ সেখানে ক্ষীণ উদরের সঙ্গে শয্যা মোটে লাগে নাই। তা ছাড়া বিছানা ওলট পালট হইয়া গিয়াছে, কেন না লতার ন্যায় হাত দুই খানি অসারে ঝুলিয়া পড়িয়াছে ও এদিকে সেদিকে বিছানায় ছুঁড়িয়া মারা হইয়াছে। বস্তুত শয্যা দেখিলে বুঝা যায় সেই ক্ষীণদেহা রমণীর সন্তাপ অতি প্রবল হইয়াছে।

CHARCHA

1. हृदय समाश्वसिहि &c.—This speech of Sagarika appears here in As. N, Boht., &c. but is placed under verse 36 in As. B (see verse 36). Her heart was in despair and she had made up her mind to kill herself (see verse 27). Now she comforts her heart on hearing verse 37.

2. मनोरथोऽपि &c.—The force of अपि is—Not only should the heart not despair, but it may entertain hopes too. The cherished hopes are a good way towards fulfilment. For गत: Boht. reads न गत: । The sense then becomes—You did not even hope for so much.

3. सागरिका &c.—This is found in As. B. It suits the occasion very well.

4. सरस &c.—दलानि च मृणालानि च दलमृणालानि । कमलिन्या दलमृणालानि । सरसानि तानि । तै: विरचितम् ।

5. परिम्लानमिति । अन्वय:—उभयत: पीनस्तनजघनसङ्गात् परिम्लानम्, अन्त: तनोर्मध्यस्य परिमिलनम् अप्राप्य हरितम्, श्लथभुजलताक्षेपवलनै: व्यस्तन्यासम् इदं नलिनीपत्रशयनं कृशाङ्ग्या: सन्तापं वदति । व्याख्या—'उभयत:' प्रान्तयो:, ऊर्ध्वम् अधश्च इत्यर्थ: 'पीनं' स्थूलं यत् 'स्तनजघनं' तस्य 'सङ्गात्' सम्पर्कात् 'परिम्लानं' मर्दितं अरसन्तप्तयो: स्तनयो: तथाविधस्य च जघनस्य तापेन उभयतो विशुष्कम्, तथा 'अन्त:' प्रान्तयोरन्तरालं 'तनोर्मध्यस्य' क्षीणस्य उदरस्य 'परिमिलनं' संश्लेषम् 'अप्राप्य' अलब्ध्वा 'हरितं' प्रकृत्या एव स्थितम्, अपिच 'श्लथयो:' शिथिलयो: 'भुजलतयो:' लताकारयोर्भुजयो: 'आक्षेपै:' प्रसारणै: 'वलनै:' सङ्कोचैश्च 'व्यस्त:' विक्षिप्त: 'न्यास:' पातनं यस्य तथाविधम् 'इदं नलिनीपत्रस्य' पद्मपत्रस्य तल्पमिति यावत् 'शयनं शय्या 'कृशाङ्ग्या:' तनुगात्र्या: तस्या: 'सन्तापं' प्रबलं अन्तस्तापं 'वदति' कथयति ।

6. परिम्लानम्—परि+म्लै+क्त कर्तरि । परि is intensive ; excessively faded. This implies great heat (सन्ताप) ।

7. पीन &c.—प्या+क्त कर्त्तरि पीनम्। स्तनजघनम् has एकवद्भाव, प्राण्यङ्गत्वात्। स्तनजघनं सजते with लिङ् gives स्तनजघनस्य सङ्गः with क्तन्। कर्त्तरि क्रद्योगा षष्ठी।

8. उभयत:—उभयी: इति उभ+अयच्+ङि+तसि स्वार्थे। Towards both ends, *i. e.*, both above and below the bed.

9. मध्यस्य—मध्यं परिमिलति gives मध्यस्य परिमिलनम् with क्रद्योगे कर्त्तरि षष्ठी।

10. अन्त:—Between the two ends, *i. e.*, towards the middle of the bed.

11. परिमिलनम्—परि+मिल+ल्युट् भावे परिमिलनम् परिमिम्लनम् is a poetical license. The usual form is परिमेलनम् with लघूपधगुण।

12. व्यस्तन्यासम्—The bed has got disarranged.

13. श्लथ &c.—श्लथ languid because of सन्ताप। आ+क्षिप्+घञ् भावे आक्षेप. thrust, *i. e.*, extension. वल संवरणे+ल्युट् भावे वलनम् flexion. Now see व्याख्या। The arms are tossed about through restlessness due to सन्ताप।

14 कृशाङ्ग्या:—कृशमङ्गमस्या. कृशाङ्गी or कृशाङ्गा by "अङ्गगात्रकण्ठेभ्यश्च"। The कृशता is natural not due to सन्ताप; it is mainly in the middle.

30. अपिच

स्थितमुरसि विशालं पद्मिनीपत्रमेतत्
कथयति न तथान्तर्मन्मथोत्थामवस्थाम्।
अतिशयपरितापग्लापिताभ्यां यथास्या:
स्तनयुगपरिणाहं मण्डलाभ्यां ब्रवीति ॥ ३८ ॥

Moreover—This broad lotus-leaf that rested on her chest does not, with its two circles scorched by excessive heat, so much indicate the state within arising from love, as it declares the expanse of her breasts.

Beng. আরও দেখ—এই বিশাল পদ্মপত্রখানি তাহার বক্ষঃস্থলে ছিল। অতিশয় তাপে এর দুই স্থানে গোল হইয়া যেন পুড়িয়া গিয়াছে। তাহাতে তাহার অন্তরের তাপ যতটা প্রকাশ পাইতেছে, স্তন দুইটীর বিস্তার তাহা অপেক্ষায় অধিক জানা যাইতেছে।

स्थितमिति।—अन्वय.—अस्या: उरसि स्थितं विशालमेतत् पद्मिनीपत्रम् अतिशयपरितापम्लापिताभ्यां मण्डलाभ्याम् अन्त: मन्मथोत्थामवस्थां न तथा कथयति यथा स्तनयुगपरिणाहं ब्रवीति। व्याख्या—'अस्या:' कामिन्या: 'उरसि स्थितं' सन्तापहरणाय वक्षसि प्रदत्तं 'विशालं' विस्तारि 'एतत् पद्मिनीपत्रम् अतिशयेन' आधिक्येन य: 'परिताप:' स्मरसन्ताप: तेन 'म्लापिताभ्यां' म्लानिमापादिताभ्यां 'मण्डलाभ्यां' चन्द्राकारचिह्नाभ्याम् 'अन्त:' मध्ये 'मन्मथोत्थां' कन्दर्पकृताम् 'अवस्थां' दशां 'न तथा कथयति' सूचयति 'यथा स्तनयुगस्य' वक्षोजयो: 'परिणाहं' विशालतां 'ब्रवीति' कथयति। मण्डलयोर्म्लानिं दृष्ट्वा सत्यं ब्रवीमि अस्या ताप: उच्चैस्तरां न ब्रवीमि अस्या स्तनपरिणाह इति भाव:।

CHARCHA

1. पद्मिनी &c.—This was found on the bed.

2. मन्मथोत्थाम्—मननम् इति मन+क्विप् भावे मत conciousness चेतना। मथति इति मथ+अच् कर्त्तरि मथ: destroyer. मतो मथ: मन्मथ: the destroyer of consciousness ; a name of Cupid. "मदनो मन्मथो मार:" इत्यमर:। मन्मथात् उत्तिष्ठते इति मन्मथ+उद्+स्था+क कर्त्तरि मन्मथोत्था arising through Cupid. "सुपि" इति योगविभागात् क:।

3. अतिशय &c.—As. N, Boht., &c. read म्लापिताभ्याम्। But the preceding verse speaks of the bed as परिम्लान through सन्ताप not परिम्लान। We therefore prefer म्लापिताभ्याम्। Besides म्लानि seems more mental than physical.

31. विदू—(साश्चेन मृणालिकां गृहीत्वा) भो वअस्स अअं अवरो ताए एव्व पीणत्थणत्थलणिव्वलिस्सन्तमुणालहारो। ता

पेक्खदु भवं [भो वयस्य, अयमपरः तस्या एव पीनस्तनस्खलन-क्लिश्यमानकोमलमृणालहारः । तत् प्रेक्षतां भवान्] ।

Jest.—(*Acting the picking up of a lotus shoot*) Ho! Friend, here is another—a necklace of soft lotus-shoots pining because slipped from the plump breasts of that very girl. So have a look at it.

राजा—(गृहीत्वा उरसि विन्यस्य) अयि जडप्रकृते—

परिच्युतस्तत्कुचकुम्भमध्यात्
किं शोषमायासि मृणालहार ।
न सूक्ष्मतन्तोरपि तावकस्य
तत्रावकाशो भवतः कथं स्यात् ॥ २८ ॥

King—(*Taking up and placing it on his chest*) Inert by nature, O neck-lace of lotus-shoot, slipped from between her pitcher-like breasts, why do you suffer withering ? There is no room there for even one of your thin threads, how could there be for you ?

Beng. বিদূ—(মৃণালের মালা তুলিয়া লওয়ার অভিনয় করিয়া) ওগো বয়স্য, এই দেখুন আর একটী—তারই পীনস্তন হইতে স্খলিত হওয়াতে দুঃখিত এই কোমল মৃণালের হার। একবার দেখুন দেখি। রাজা—(হাতে লইয়া বুকে রাখিয়া) তুমি জড়প্রকৃতি, তার কুম্ভসদৃশ স্তনদ্বয় হইতে স্খলিত হইয়াছ বলিয়া দুঃখে শুকাইয়া যাইতেছ কেন ? তোমার এক গাছি সূক্ষ্ম সূতারও স্থান সেখানে নাই, তোমার নিজের জায়গা কি করিয়া হইবে ?

পরিচ্যুত ইতি। অন্বয়.—হে মৃণালহার তত্কুচকুম্ভমধ্যাত্ পরিচ্যুতঃ কিং শোষমায়াসি ? তত্র তাবকস্য সূক্ষ্মতন্তোরপি অবকাশো ন, ভবতঃ কথং স্যাত্ ? ব্যাখ্যা—হে 'মৃণালহার' বিসমালিকে 'তস্যাঃ' কামিন্যাঃ 'কুচকুম্ভয়োঃ' কুম্ভাকারয়োঃ স্তনয়োঃ 'মধ্যাত্' অবকাশাত্ 'পরিচ্যুতঃ' প্রভ্রষ্টঃ সন্ 'কিং' কথং 'শোষ-

मायासि' शुष्कता गच्छसि। अधुक्रमेतत्। यद्वा—'किं' प्रश्ने। 'शोषमायासि' यत् त्वं शुष्यसि तत् किं स्थानप्रच्युतिखेदात् इति पृच्छामि। अत्र खेदं मा गमः, यस्य—'तव' तस्मिन् स्तनान्तरे 'तावकस्य' त्वदीयस्य 'सूक्ष्मतन्तोरपि' चौणस्य सूत्रस्यापि 'अवकाशः न' स्थानं नास्ति तत् 'भवतः' सशरीरस्य तव स्थानं 'कथं स्यात्' केन प्रकारेण भवेत्? न कथमपि। तत अकारणं ते खेदः।

CHARCHA

1. पीन &c.—'पीनाभ्यां स्तनाभ्यां' यत् 'स्खलनं' प्रच्युतिः तस्मात् ततः 'क्लिश्यमानः' आम्लान शोषन् 'कोमलमृणालस्य हारः'। A rather shrewd observation for the Vidushaka.

2. जडप्रकृते—प्रकृति is स्वभाव nature ; or उपादान material. जड inert. जडा प्रकृतिरस्य। Wanting intelligence.

3. किम् &c.—Are you pining , or why do you pine.

4. तावकस्य—तव अयम् इति युष्मद् + अण् तावकः। युष्मद् and अस्मद् take छ, खञ् and अण् शेषे। But with खञ् or अण्, युष्मद् becomes युष्माक in the plural तवक in the singular and अस्मद् becomes अस्माक in the plural and ममक in the singular. Thus तव अयम् तावकः, तावकीनः त्वदीयः ; युष्माकमयम् यौष्माकः, यौष्माकीणः, युष्मदीयः। The rules are "युष्मदस्मदोरन्यतरस्यां खञ् च" "तस्मिन्नणि च युष्माकास्माकौ", "तवकममकावेकवचने"।

5, *Remark*—It was a general habit with young girls in those days to place a lotus-shoot between the breasts. Comp. "न वा शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं रचितं स्तनान्तरे"—Sak. VI.

32. **सुस—(आत्मगतम्) हद्धी हद्धी गुरुआणुराओक्खित्तहिअओ भट्टा असम्बद्धं मन्तिदुं पउत्तो। ता अदो अवरं उण ण जुत्तं अपेक्खिदुं। भोदु एव्वं दाव [हा धिक्! हा धिक्! गुरुकानुरागोत्क्षिप्तहृदयो भर्त्ता असम्बद्धं मन्त्रयितुं प्रवृत्तः। तत् अतोऽपरं पुनर्न युक्तमपेक्षितुम्। भवतु एवं तावत्]।**

(प्रकाशम्) सहि जस्स किदे तुमं आअदा सो अअं दे पुरदो चिट्ठदि [सखि, यस्य कृते त्वमागता सोऽयं ते पुरतस्तिष्ठति] ।

Sus.—(*To herself*) O fie ! O fie ! With his heart upset by deep love, Sire has commenced to talk incoherently , so it is not proper 'to wait beyond this. Well, let it be thus— (*Aloud*) Friend, before you stands he for whom you came.

साग—(सासूयम्) कस्स किदे अहं आअदा । को वा एत्थ चिट्ठदि [कस्य कृते अहमागता को वा अत्र तिष्ठति] ।

Sag.—(*Maliciously*) For whom did I come here and who is here waiting ?

सुस—(विहस्य) अइ अस्सणङ्किदे णं चित्तफलअस्स । ता गेण्ह एदं [अयि अन्यशङ्किते, ननु चित्रफलकस्य । तत् गृहाणैनम्] ।

Sus.—(*Laughing*) Hey ! Misapprehender, for the picture-board, to be sure ; take it then.

साग—(सरोषम्) अउसलम्हि तुह ईदिसाणं आलावाणं । ता अस्सदो गमिस्सं [अकुशलास्मि तव ईदृशानामालापानाम् । तत् अन्यतो गमिष्यामि] । (इति गन्तुमिच्छति) ।

Sag.—(*Angrily*) I am not clevef at such speeches of yours, let me then go elsewhere. (*Wants to leave*).

सुस—अइ असहणे इह दाव मुहुत्तअं चिट्ठ जाव इमादो कअलीघरादो चित्तफलअं गेण्हिअ आअच्छामि [अयि असहने, इह तावन्मुहूर्त्तं तिष्ठ यावत् अस्मात् कदलीगृहात् चित्रफलकं गृहीत्वा आगच्छामि] ।

Sus.—Ha ! Impatient one, do you wait a moment here till I come back with the picture-board from this Banana-bower.

सागं—एव्वं करेहि [एवं कुरु]। (सुसङ्गता कदलीगृहाभिमुखं परिक्रामति)।

Sag.—Do so. (*Susamgata walks towards the Banana-bower*).

Beng. সুস—(স্বগত) হা ধিক্। হা ধিক্। প্রবল অনুরাগে মহারাজের হৃদয় বিচলিত হইয়া গিয়াছে, তিনি অসংলগ্ন কথা বলিতে আরম্ভ করিয়াছেন। এর পর আর অপেক্ষা করা উচিত নয়। আচ্ছা, এই করি। (প্রকাশে) সখি, যার জন্য আসিয়াছ, সে তোমার সামনেই রহিয়াছে। সাগ—(রুক্ষভাবে) কার জন্য আসিলাম, কে রহিয়াছে ? সুস—(হাসিয়া) কি বলছি, আর কি ভাবছ ! বলি, চিত্রফলকের জন্য। তবে নেও না ওটা। সাগ—(সকোপে) তোমার ও সকল কথা বুঝিবার আমার ক্ষমতা নাই, তবে আমি যাই। (প্রস্থানোদ্যত)। সুস—ওলো, এত ব্যস্ত কেন ? এইখানে একটু দাঁড়াও, আমি কদলীগৃহ হইতে চিত্রফলকখানি লইয়া আসিতেছি। সাগ—তাই কর। (সুসঙ্গতার কদলীগৃহের দিকে পরিক্রমণ)।

CHARCHA

1. **असम्बद्धम्** &c.—The verse tries to reason it out with the necklace, while the necklace is addressed as जडप्रकृति। जड cannot be sentient, hence cannot appreciate reasoning. This is the inconsistency.

2. सोऽयं तं &c.—The masculine सः makes सागरिका think that the king is meant. Hence she feigns resentment by कस्य कृते &c.

3. अन्यशङ्किनी—अन्येन अभिप्रेतव्यतिरिक्तेन वस्तुना शङ्किता ; or अन्यस्य अभिप्रेतव्यतिरिक्तस्य शङ्का अन्यशङ्का। सा सञ्जाता अस्याः &c. I mean one thing and you suspect another ! How perverse ! !

4. चित्रफलकस्य—फलक is both masculine and neuter. "फलको-

ऽसौ फलं चर्म" इत्यमरः। Hence 'सोऽयं' चित्रफलकः 'ते पुरतस्तिष्ठति' this is what I mean ; why should you understand 'सोऽयं' राजा &c ? एदं in the प्राकृत may be taken for एतम् which owing to अन्वादेश changes into एनम्।

5. आलापानाम्—आलापानां सम्बन्धे अकुशला।

6. असहने—She is असहन, cannot put up with a joke. Or she is impatient of delay and wants to go. If you will not bring the picture board (for which you came here), then you may at least wait a moment here till I bring it for you myself.

33. विदू—(सुसङ्गतां दृष्ट्वा ससम्भ्रमम्) भो वअस्स पच्छादेहि एदं चित्तफलअं। एसा क्खु देवीए परिचारिआ सुसङ्गदा आअदा [भो वयस्य, प्रच्छादय एतं चित्रफलकम्, एषा खलु देव्याः परिचारिका सुसङ्गता आगता]। (राजा पटान्तेन फलकमाच्छादयति)।

Jest.—(*Seeing Susamgata—with concern*) Ho ! Friend, cover up the picture-board ; here is the queen's maid Susamgata coming. (*The king covers up the board with the border of his mantle.*)

सुस—(उपसृत्य) जअदु जअदु भट्टा [जयतु जयतु भर्त्ता]।

Sus.—(*Approaching*) Prosper, let Sire prosper.

राजा—सुसङ्गते स्वागतम्। इह उपविश्यताम्। (सुसङ्गता उपविशति)।

King.—Welcome, Susamgata. Sit down here. (*Susamgata sits down*).

राजा—सुसङ्गते, कथमहमिहस्थो भवत्या ज्ञातः ?

King.—Susamgata, how could I be known to you as staying here ?

सुस—(विहस्य) ण केवलं देवो। चित्तफलएण सह सव्वोवि वुत्तन्तो मए विण्णादो। ता देवीए गदुअ णिवेदयिस्सं [न केवलं देवः। चित्रफलकेन सह सर्वोऽपि वृत्तान्तो मया विज्ञातः। तत् देव्यै गत्वा निवेदयिष्यामि]। (इति गन्तुमिच्छति)।

Sus.—(*Laughing*) Not only Sire, even the whole affair along with the picture-board is known to me ; so I will go and tell the queen. (*Prepares to go*).

विदू—(अपवार्य सभयम्) भो वअस्स सव्वं सम्भावोअदि। मुहरा क्खु एसा गब्भदासी ता परितोसेहि णं [भो वयस्य सर्वं सम्भाव्यते। मुखरा खलु एषा गर्भदासी। तत् परितोषयैनाम्]।

Jest.—(*Aside—in alarm*) Ho ! Friend, everything is possible ; this slave's brood is indeed a gossip, so appease her.

राजा—युक्तमुक्तं भवता। (सुसङ्गतां हस्ते गृहीत्वा) सुसङ्गते क्रीड़ामात्रमेतत्। अकारणं त्वया देवी न व्यथयितव्या। (कर्णाभरणं समर्पयति)।

King.—Rightly said by you. (*Taking Susamgata by the hand*) Susamgata, this is mere joke, the queen should not be pained by you for nothing. (*Offers his ear-ring*).

Beng. বিদূ—(সুসঙ্গতাকে দেখিয়া সসম্ভ্রমে) ওগো বয়স্য, দেবীর পরিচারিকা সুসঙ্গতা আসিতেছে, চিত্রফলকখানি ঢাকা দিন। সুস—(কাছে গিয়া) জয় হউক,

প্রভুর জয় হউক। রাজা—সুসঙ্গতা, তোমার শুভাগমন হউক। এইখানে বস। (সুসঙ্গতার উপবেশন)। রাজা—সুসঙ্গতা, আমি এখানে, কিসে জানিলে ? সুস—(হাসিয়া) শুধু কি প্রভু ? চিত্রফলকসহ সকল বৃত্তান্ত আমি জানিয়াছি। তবে যাইয়া দেবীকে বলি। (যাইতে উদ্যত)। বিদূ—(জনান্তিকে—সভয়ে) ওগো নরস্তু, এ গর্ভদাসী বড় মুখরা, এর সবই সম্ভব। অতএব একে সন্তুষ্ট করুন। রাজা—ঠিক বলিয়াছ। (সুসঙ্গতার হাত ধরিয়া) সুসঙ্গতা, এ তামাসামাত্র, অকারণে দেবীর মনে দুঃখ দিও না। (কর্ণাভরণ প্রদান)।

CHARCHA

1. देव—The usual address by an inferior personage is भर्त्ता for the king and भर्त्री for the queen. But the poet does not strictly observe this rule.

2. गर्भदासी—गर्भदासी a slave when in the mother's womb, *i. e.*, one born of a slave.

3. हस्ते गृहीत्वा &c.—As. N adds हस्तादवतार्य्य कटकं कर्णाभरणञ्च आत्मन उपनीय सुसङ्गतायै दत्त्वा। But in the speech following Susamgata makes no mention of कटक।

34. सुस—(प्रणम्य सस्मितम्) भट्टा अलं सङ्काए। मए वि भट्टिणो पसादेण कीलिदं ज्जेव्व। ता किं कण्णाहरणएण। एसो ज्जेव्व मे गरुओ पसादो जं कीस तुए एत्थ चित्तफलए अहं आलिहिदेत्ति कुविदा मे पिअसही साअरिआ चिट्ठदि ता गदुअ एसा पसादीअदु [भर्त्तः, अलं शङ्कया। मयापि भर्त्तुः प्रसादेन क्रीड़ितमेव। तत् किं कर्णाभरणेन ? एष एव मे गुरुः प्रसादः यत् "कस्मात् त्वया अत्र चित्रफलके अहमालिखिता" इति कुपिता मे प्रियसखी सागरिका तिष्ठति, तत् गत्वा एषा प्रसाद्यताम्]।

Sus.—(*Bowing—with a smile*) Sire, away with alarm. (Encouraged) by Sire's kindness I too have but played fun ; what then is the need of this ear-drop ? This indeed will be a great favour unto me that my dear friend Sagarika who is standing in a huff saying "Why am I painted by you on this board" be calmed by you going there.

राजा—(ससम्भ्रममुत्थाय) क्वासौ क्वासौ ?

King.—(*hastily rising*) Where is she ? Where is she ?

सुस—एदु एदु भट्टा [एतु एतु भर्त्ता]। (सर्वे उत्तिष्ठन्ति)।

Sus.—Come, let Sire come. (*All get up*).

विदू—भो गेण्हामि एदं चित्तफलअं कदावि इमिणा पुणोवि कज्जं होदि [भो गृह्णामि एतच्चित्रफलकं कदापि अनेन पुनरपि कार्य्यं भवति]। (सर्वे कदलीगृहान्निष्क्रामन्ति)।

Jest.—Ho ! I will keep this picture-board ; some day it might come to use. (*All come out of the Banana-bower*).

Beng. সুস—প্রভু, ভয় নাই। প্রভু আমার প্রতি প্রসন্ন, তাই আমিও একটু তামাসাই করিলাম। কর্ণাভরণের প্রয়োজন নাই। তবে, আমার প্রিয়সখী সাগরিকা "আমাকে কেন এখানে আঁকিলে" এই বলিয়া আমার উপর চটিয়া আছে, তাকে যাইয়া যদি প্রসন্ন করিতে পারেন, তবেই আমার প্রতি মহা অনুগ্রহ হয়। রাজা—(সসম্ভ্রমে উঠিয়া) কোথায় তিনি, কোথায় ? সুস—আসুন, প্রভু আসুন, (সকলের উত্থান)। বিদূ—ওগো, এই চিত্রফলকখানি সঙ্গে লই, কি জানি কখন আবার এ কোন্ কাজে লাগিবে। (সকলের কদলীগৃহ হইতে নিক্রমণ)।

CHARCHA

1. भर्त्तुः प्रसादेन &c.—भर्त्ता प्रसीदति = भर्त्तुःप्रसादः, तेन। हेतौ तृतीया। In other words, because I am in Sire's favour, I have taken the

liberty to play a joke. As. B reads "भवती: प्रसादेन बहुतरमाभरण-मनुभूयते" &c. This is in very bad taste.

2. किं कर्णाभरणेन &c.—She declines the ear-drops but instead asks another favour, *viz.*, Sagarika be appeased on her behalf. She is offended with Susamgata because the latter had painted her by the side of the king.

3. कार्यं भवति—It will indeed lead to a great कार्य as will presently appear !! भवति has लट् by "विभाषा कदाकर्ह्योः" । भविष्यति लट् वा ।

35. साग—(राजानं दृष्ट्वा सहर्षंससाध्वसं सकम्पञ्च स्वगतम्) एदं पेक्खिअ अदिसङ्खसेण ण सक्कणोमि पदादो पदं वि गन्तुं । ता किं वा एत्थ करिस्सं [एतं प्रेक्ष्य अतिसाध्वसेन न शक्नोमि पदात् पदमपि गन्तुम् । तत् किं वा अत्र करिष्यामि] ।

Sag.—(*Seeing the king—To herself with joy nervousness and trepidation*) On seeing this person I cannot move a single step from this place through nervousness. What then shall I do here (Or—Well what can I do in this matter).

विदू—(सागरिकां दृष्ट्वा) ह्वी ह्वी ! भोः ! अच्चरीअं ! अच्चरीअं ! ईदिसं कसमारअणं माणुसलोए ण दीसदि । ता तक्केमि पआवइणो वि एदं णिम्माविअ विम्हओ समुप्पणो [ह्वी ह्वी ! भोः ! आश्चर्यमाश्चर्यम् । ईदृशं कन्यारत्नं मानुषलोके न दृश्यते । तत् तर्कयामि प्रजापतेरपि एतत् निर्माय विस्मयः समुत्पन्नः] ।

Jest.—(*Seeing Sagarika*) Hola ! Hola ! Ho ! Wonder ! Wonder ! Such a gem of a damsel is not seen in this mortal world. So methinks wonder arose within the Lord of creation himself on creating her.

राजा—वयस्य ममाप्येवं मनसि वर्त्तते ।
दृशः पृथुतरीकृता जितनिजाब्जपत्रत्विष-
श्चतुर्भिरपि साधु साध्विति मुखैः समं व्याहृतम् ।
शिरांसि चलितानि विस्मयवशाद्ध्रुवं वेधसा
विधाय ललनां जगत्त्रयललामभूतामिमाम् ॥ ४० ॥

King.—Friend, this occurs in my mind too. Surely by *Vedhas* (Creator), overcome with wonder after having created this damsel—the very ornament of the three worlds—eyes, by which the tint of the petals of his own lotus was surpassed, were opened wider ; the heads were nodded (in approbatin) , "Bravo ! Bravo !" was simultaneously uttered with all the four mouths.

Beng. সাগ—(রাজাকে দেখিয়া সহর্ষে সভয়ে সকম্পে স্বগত) এঁকে দেখিয়া, ভয়ে আমি এখান হইতে এক পাও চলিতে পারিতেছি না, এখানে থাকিয়াই বা কি করিব ? বিদূ—(সাগরিকাকে দেখিয়া) হী হী ! ওগো, অদ্ভুত অদ্ভুত ! এমন মেয়ে মানুষের মধ্যে দেখা যায় না । মনে হয়, একে গড়িয়া বিধাতাও বিস্মিত হইয়াছিলেন । রাজা—বয়স্য, আমারও তাই মনে হয় । ইনি ত্রিভুবনের অলঙ্কার স্বরূপ । ইঁহাকে গড়িয়া বিস্ময়ে অভিভূত হইয়া বিধাতা তাঁহার নিজের আসনের পদ্মের পাতা অপেক্ষাও অধিক লাল চক্ষুগুলি দ্বিগুণ বড় করিয়া চাহিয়া দেখিলেন , আনন্দে মাথা কয়টী নাড়িতে লাগিলেন ; একসঙ্গে চারি মুখেই "সাধু ! সাধু !" বলিয়া উঠিলেন ।

CHARCHA

1. पदात् &c.—पदात् from my station स्थानात् । पदम् a step पादमितं स्थानम् । She had resolved to go and was waiting for Susamgata to come back, but now she finds she cannot go.

2. निर्माय—Take स्थितस्य as understood here, giving निर्माय स्थितस्य प्रजापतेः । Hence there is no एककर्तृकत्वबाधः ।

3. दृश इति । अन्वयः—जगत्त्रयललामभूतामिमां ललनां विधाय विस्मयवशात्

वेधसा ध्रुवं जितनिजाब्जपत्रत्विषो दृशः पृथुतरीकृताः, शिरांसि चलितानि, चतुर्भिरपि मुखैः समं साधु साधु इति व्याहृतम्। व्याख्या—'जगत्त्रयस्य' त्रिभुवनस्य 'ललामभूता' भूषणस्वरूपाम् 'इमां ललना' कन्याम् ["योषिज्जिह्वा च ललना" इति त्रिकाण्डशेषः] 'विधाय' दृष्ट्वा दृष्टेनल्कर्षोऽजातो यो 'विस्मयः' तस्य 'वशात्' तदभिभूततया इत्यर्थः. 'वेधसा' विधात्रा 'ध्रुवं' नूनं 'जिता' तिरस्कृता 'निजस्य' आत्मनः आसनभूतस्य 'अब्जस्य' यानि 'पत्राणि' तेषां 'त्विट्' कान्तिः पृथुतारकता-दिकृता शोभा याभिः ताः 'दृशः' दृष्टयः 'पृथुतरीकृताः' अतिशयेन विस्फारिताः। किञ्च 'शिरांसि' चत्वारि सममेव 'चलितानि' कम्पितानि। अपि च 'चतुर्भिरपि मुखैः समं' युगपत् 'साधु साधु' सुष्ठु सुष्ठु 'इति व्याहृतम्' उच्चारितम्। पृथ्वीवृत्तम्। द्वितीय तृतीययोस्तु दुःस्थिता यतिः॥

4. पृथुतरीकृता—Eyes open wide in wonder, possibly to have a good view of the object of wonder.

5. जित &c.—Some read जितनिजातपत्रत्विषः which has nothing to commend itself. आतपत्र and दृश् have no points in common to establish resemblance. अब्ज is Brahman's own lotus—the one which is his seat. कमलासन is a name of ब्रह्मन्। "धाताब्जयोनिर्द्रुहिणो विरिञ्चिः कमलासनः" इत्यमरः।

6. चलितानि—चल कम्पने घटादि.। चल+णिच्+क्त कर्मणि। "मिता ह्रस्वः" इति ह्रस्वः।

7. जगत्त्रय &c.—ललाम or ललामन् is भूषा ornament. "ललाम च ललामश्च लाञ्छनध्वजवाजिषु। शृङ्गे प्रधाने भूषायां रम्ये वालधिपुण्ड्रयोः॥" इत्यादि विश्वः। भूत is सम like, equal, "युक्ते क्ष्मादावृते भूतं प्राण्यतीते समे त्रिषु" इत्यमरः। जगत्त्रयस्य ललाम। तेन भूता तुल्या।

8. *Remark*—The pause (यति) is misplaced. The definition is "जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः" which requires the यति to be at the eighth (वसु) syllable. But the eighth syllable in the 2nd and 4th line does not mark the end of a पद।

36. साग—(सासूयं सुसङ्गतामालोक्य) सहि ईदिसो चित्त-

फलश्रो तुए आणीदो [सखि, ईदृशश्चित्रफलकस्त्वया आनीतः]
(इति गन्तुमिच्छति)।

Sag.—(*Looking reproachfully at Susamgata*) Friend, such a picture-board brought by you ! (*Prepares to leave*).

राजा—दृष्टिं रुषा क्षिपसि भामिनि यद्यपीमां
स्निग्धेयमेष्यति तथापि न रूक्षभावम् ।
त्यक्त्वा त्वरां व्रज पदस्खलितैरयं ते
खेदं करिष्यति गुरुर्नितरां नितम्बः ॥ ४१ ॥

King.—Even if you cast this look in anger, you Fury, even then, being natuarally kind, it will not wear an unkind aspect Proceed foregoing haste ; these heavy hips will give you great pain through slips of the feet.

Beng. সাগ—(রুক্ষভাবে সুসঙ্গতার দিকে চাহিয়া) সখি, এমনই চিত্রফলক তুমি এনেছ ! (প্রস্থানোদ্যত)। রাজা—অয়ি কোপনে, তুমি রাগ করিয়া চাহিলেও তোমার স্নিগ্ধ দৃষ্টি রুক্ষ হইবে না। যাও, কিন্তু ব্যস্তভাবে যাইও না। যদি পা পিছলাইয়া যায়, তবে তোমার গুরু নিতম্ব তোমাকে বড়ই কষ্ট দিবে।

CHARCHA

1. ईदृशः &c.—She indeed went for the picture-board, but has come back with the king himself , hence the reproach.

2. दृष्टिमिति। अन्वयः—हे भामिनि इमां दृष्टिं यदि रुषा अपि क्षिपसि तथापि स्निग्धा इयं रूक्षभावं न एष्यति। त्वरां त्यक्त्वा व्रज। गुरुः अयं नितम्बः पदस्खलितैः ते नितरां खेदं करिष्यति। व्याख्या—हे 'भामिनि' अयि कोपने 'इमां दृष्टिं' त्वदीयां दृशं 'यदि रुषा अपि क्षिपसि' क्रोधेनापि चेत् पातयसि 'तथापि स्निग्धा इयं' प्रकृत्या मधुरा एषा कोपे सत्यपि 'रूक्षभावं' परुषतां 'न एष्यति' न सम्प्राप्स्यते। अथ यास्यसि 'त्वरां त्यक्त्वा' सम्भ्रमं विहाय 'व्रज' गच्छ।

अन्यथा द्रुतगमने सति 'गुरुः' दुर्वहः विशालत्वादित्यर्थः 'अयं' त्वदीयो 'नितम्बः पदस्खलितैः' विषमेषु चरणप्रच्युतिभिः 'ते नितरां' निरतिशयं यथा तथा 'खेदं' पीडा मध्यभङ्गादिकं 'करिष्यति' जनयिष्यति। वसन्ततिलकावृत्तम्।

3. भामिनि—भाम is क्रोध anger. "भामः क्रोधे रवौ दीप्तौ" इति मेदिनी। सः अस्ति अस्या आधिक्येन इति भाम+इनि मत्वर्थे स्त्रियाम् &c. Susamgata has already told the king that Sagarika was in a fit of passion, and the king still finds her disturbed. Hence he takes her for a fiery girl.

4. पदस्खलितैः—स्खल+क्त भावे स्खलितानि। पदस्य स्खलितानि &c This is from As. B. As. N reads पदैः स्खलितैः with कर्त्तरि क्तः। The sense does not change.

5. करिष्यति—This is As. N's reading. As. B, Boht, Tarkapanchanana &c., read गमिष्यति। Construe—नितम्बः खेद गमिष्यति—the buttocks will suffer. This sounds queer.

37. सुस—भट्टा अदिकोवणा क्खु एसा। ता हत्थे गेण्हिअ पसादेहि णं [भर्त्तः, अतिकोपना खल्वेषा ; तत् हस्ते गृहीत्वा प्रसादय एनाम्]।

Sus.—Sire, she is very irate, so take her by the hand and pacify.

राजा—(सानन्दम्) यथाह भवती। (सागरिकां हस्ते गृहीत्वा स्पर्शसुखं नाटयति)।

King.—(With joy) As your ladyship suggests. *(Acts the pleasure of touch, taking Sagarika by the hand).*

विदू—भो एसा क्खु तुए अपुव्वा सिरी समासादिदा [भो एषा खलु त्वया अपूर्वा श्रीः समासादिता]।

Jest.—Ho! Here is a Sri (Lakshmi) of a new kind acquired by you.

राजा—वयस्य, सत्यम् ।

श्रीरेषा पाणिरप्यस्याः पारिजातस्य पल्लवः ।

कुतोऽन्यथा स्रवत्येष स्वेदच्छद्मामृतद्रवः ॥ ४२ ॥

King.—Indeed, friend. This is Sri, and her hand is a twig of the Parijata (Wish-fulfilling tree). Otherwise whence issues this flow of nectar in the guise of sweat.

Beng বিদূ—মহারাজ, এ ভারী রাগী। হাতে ধরিয়া একে ঠাণ্ডা করুন। রাজা—(সানন্দে) তুমি ঠিক বলিয়াছ। (সাগরিকার হাত ধরিয়া স্পর্শসুখের অভিনয়)। বিদূ—ওগো, এ আপনি এক নূতন রকমের লক্ষ্মী লাভ করিলেন। রাজা—বয়স্য, ঠিক। ইনি লক্ষ্মীই বটেন। কিন্তু এঁর হাতে পারিজাতের পল্লব, নচেৎ ঘর্মের আকারে এই অমৃতের রস গড়াইতেছে কেন ?

CHARCHA

1. हस्ते गृहीत्वा—As. B has हस्ते but As. N reads अग्रहस्तं । हस्तं agrees better with the stage-direction सागरिकां हस्ते गृहीत्वा below.

2. अपूर्वा श्रीः—श्री is लक्ष्मी । You are united with लक्ष्मी undoubtedly, but this लक्ष्मी is of a new type (अपूर्व)—different from Vishnu's Lakshmi.

3. श्रीरिति । अन्वयः—एषा श्रीः । अस्याः पाणिरपि पारिजातस्य पल्लवः । अन्यथा कुतः एषः स्वेदच्छद्मामृतद्रवः स्रवति । व्याख्या—'एषा' इयं बाला 'श्रीः' लक्ष्मीरेव । गुणेन तु लक्ष्म्या इयं विशिष्यते यतः 'अस्याः पाणिरपि' करस्य 'पारिजातस्य पल्लवः' कल्पपादपस्य पत्रम् । कारणमाह—'अन्यथा' यदि अयं पाणिः कल्पद्रुमपल्लवो न स्यात् तदा 'कुतः एषः' कथमयं मदीयात् स्पर्शात् जातः यः 'स्वेदः' घर्मः स एव 'छद्म' व्याजः यस्य तादृशः 'अमृतद्रवः' सुधारसः 'स्रवति' प्रवहति । तदियं न श्रीमात्रं किन्तु पारिजातपल्लवसमेता नवावतारा श्रीः । तत्त्वया सत्यमेवोक्तम् अपूर्वा श्रीरिति ।

4. स्रवति &c.—We have to suppose that nectar oozes from

the tips of the leaves of the पारिजात। Or say पारिजात being कल्पवृक्ष, if one asks of it a supply of nectar, then out comes the nectar at the tips of the leaves.

5. स्वेद &c.—छद्मन् is व्याज guise. "छद्म व्याजापदेशयोः" इति मेदिनी। स्वेद छद्म अस्य स्वेदच्छद्मा। द्रवति वहति इति द्रु+अच् कर्त्तरि द्रवः a liquid. अमृतस्य द्रवः। If it be said that अमृत itself is a द्रव—a liquid—then say द्रु+अप् भावे द्रवः प्रवाहः a flow. अमृतस्य द्रवः। स्वेदच्छद्मा च अमृतद्रवश्च &c. He calls it अमृत because seeing that his touch brings forth sweat on her arm he knows that she loves him, and the thought gives him life—the स्वेद acts like अमृत towards him—it is अमृत in the form of स्वेद।

38. सुस—सहि अदक्खिणासि तुमं दाणिं जा एव्वं भट्टिणा हत्थे गहिदावि कोवं ण मुञ्चेसि [सखि, अदक्षिणासि त्वमिदानीं या एवं भर्त्रा हस्ते गृहीतापि कोपं न मुञ्चसि]।

Sus.—You are the reverse of frank, friend, as you do not forego ire though thus taken by the hand by Sire.

साग—(सभ्रूभङ्गम्) अइ सुसङ्गदे अज्ज वि ण विरमसि [अयि सुसङ्गते, अद्यापि न विरमसि]।

Sag.—(*With a frown*) Hey! Susamgata, don't you stop even now ?

राजा—अयि प्रसीद, न खलु युज्यते सखीजने एवंविधः कोपानुबन्धः।

King.—Be calm, dear, such persistence of anger towards a friend is really not proper.

विदू—भो एसा क्खु अवरा देवी वासवदत्ता [भो एषा खलु अपरा देवी वासवदत्ता]। (राजा सचकितं सागरिकाया हस्तं मुञ्चति)।

Jest.—Ho ! This one is verily another queen Vasavadatta [Also—Ho ! Here is another person arrived, Queen Vasavadatta]. (***The king lets go Sagarika's hand with a start***).

Beng. সুস—সখি তুমি বড় কুটিল, মহারাজ হাতে ধরিয়াছেন, এখনও তোমার রাগ গেল না। সাগ—(ভ্রূভঙ্গির সহিত) ওলো সুসঙ্গতা, তুই এখনও থামিলি না। রাজা—প্রিয়ে প্রসন্ন হও, সখীদের প্রতি এমন রাগ পুষিয়া রাখা উচিত নয়। বিদূ—ওগো, ইনি দেখিতেছি দ্বিতীয় রাণী বাসবদত্তা [অথচ—ওগো, আর একটীকে দেখা যাইতেছে—রাণী বাসবদত্তা]। (রাজার চমকিয়া সাগরিকার হস্ত পরিত্যাগ)।

CHARCHA

1. अदक्षिणा—दक्षिण is सरल frank or उदार noble. "दक्षिणः सरलोदारे"। As. N reads अतिनिष्ठुरा।

2. हस्ते—This is seen in As. B, As. N, Boht. &c. Tarka &c. have हस्तेन। We prefer हस्ते (See Para 37).

3. युज्यते कोपानुबन्धः—This is the reading of As. B. But As. N, Boht., Tarka. &c., read युक्तं कोपानुबन्धं कर्त्तुम्। Note the grammar—कर्त्तुम् has भावे तुमुन् by the maxim "अव्ययकृतो भावे" and is equivalent to करणम्। Its अनुक्त कर्म, *i.e.*, कोपानुबन्ध, does not take षष्ठी owing to the prohibition "न लोकाव्ययनिष्ठाखलर्थतृनाम्"। Thus कोपानुबन्धं कर्त्तुम् = कोपानुबन्धस्य करणम्। Next युक्तम् put in to qualify करणम् gives युक्तं कोपानुबन्धस्य करणम्, *i. e.*, युक्तं कोपानुबन्धं कर्त्तुम्। The reading युक्तः कोपानुबन्धः कर्त्तुम् is also seen and differs from the above in having युक्त connected directly with कोपानुबन्ध and not with कर्त्तुम्। The fact is if युक्तता attaches to कर्त्तुम् (*i. e.* करण) we get युक्तं कोपानुबन्धं कर्त्तुम् the prominent word being कर्त्तुम्। But if we think of the युक्तता of कोपानुबन्ध we get युक्तः कोपानुबन्धः कर्त्तुम् the prominent word now being कोपानुबन्ध regulating the gender of युक्त। Yet a fourth statement is possible, though not seen yet either in manuscript or print, *viz.*, युक्तं कोपानुबन्धः कर्त्तुम्। This is exactly like युक्तं पवनः आलिङ्गितुम् (Sak. III) which see.

4. *Remark*—After the above, As. N, Tarka., &c., add—विदू—भवति, बुभुक्षितो ब्राह्मण इव किं कुप्यसि (Lady, why are you angry like a hungry Brahmana) ? साग—सखि त्वया सह न वक्ष्यामि (Friend, I shall not speak with you). राजा—अयि कोपने, नैतद्युक्तं समानप्रतिपत्तिषु सखीषु (Fury, dear, this is not proper towards friends on the same footing with you). As. B, Boht. &c., omit them.

5. भो एषा &c.—This may be taken in two ways The jester uses अवरा in the sense that she is *like* the queen, as irate as Vasavadatta herself. The king understands अवरा in the sense of a second person appearing on the scene, *viz*, the queen. In this sense compare अपर शयनीयम, para 29, and अपरः मृणालहारः, para 31.

39. साग—(ससम्भ्रमम्) सुसङ्गदे, किं दाणिं एत्थ करिस्सं [सुसङ्गते, किमिदानीमत्र करिष्यामि]।

Sag—(*In fright*) Susamgata, what shall I do now at this pass ?

सुस—सहि एदाए कदलीवीथिआए णिक्कमम्ह [सखि एतया कदलीवीथिकया निष्क्रामावः]। (इति निष्क्रान्ते)।

Sus.—Friend, we slip away by this row of plantain trees. (*Exeunt*).

राजा—(समन्तादवलोक्य) वयस्य, क्वासौ देवी वासवदत्ता।

King.—(*Looking about*) Friend, where is the queen Vasavadatta ?

विदू—भो ण जाणामि क्व सा। मए एसा क्खु अवरा देवी वासवदत्ता अदिदीहरोसदाएत्ति भणिदं [भो न जानामि

क्व सा। मया एषा खलु अपरा देवी वासवदत्ता अतिदीर्घ-
रोषतया इति भणितम्]। 1

Jest.—Ho! I know not where she is. I said she was another queen Vasavadatta because of cherishing anger too long.

राजा—धिङ्मूर्ख—

प्राप्ता कथमपि दैवात् कण्ठमनीतैव सा प्रकटरागा।
रत्नावलीव कान्ता मम हस्ताद्भ्रंशिता भवता॥ ४३॥

King.—Fie, idiot! She, my darling, somehow met by luck, with love manifest, was caused by you to slip off my hand like a string of gems even before placed on the neck.

Beng. সাগ—(সসম্ভ্রমে) সুসঙ্গতা এ বিপদে এখন কি করি? সুস—সখি! এস এই কলার সারি ধরিয়া চলিয়া যাই। (নিষ্ক্রান্ত)। রাজা—(চারিদিকে দেখিয়া) সখে, দেবী বাসবদত্তা কোথায়? বিদূ—ওগো, কোথায় জানিনা। আমি বলিলাম এর রাগ অনেকক্ষণ থাকে, তবে ইনিও আর একটী দেবী বাসবদত্তা। রাজা—ধিক্! মূর্খ, অকস্মাৎ ভাগ্যবশে প্রেমময়ী প্রিয়তমাকে জ্যোতির্ময়ী রত্নাবলীর ন্যায় পাইয়াছিলাম, তুমি তাহাকে আমার হাত হইতে সরাইলে, গলায় লইতে পারিলাম না।

CHARCHA

1. अत्र—In this awkward situation. If detected by the queen the consequences will be serious.

2. कदली &c.—वीथी is पङ्क्ति line. "वीथी वर्त्मनि पङ्क्तौ च" इत्यादि हैम:। सा एव इति वीथी + कन् स्वार्थे वीथिका। कदलीनां वीथिका। तया। तृतीया करणे। Boht. has तमालवीथिकया।

3. समन्तात् &c.—This is the reading of As. B. Boht. has विलोक्य सविस्मयम्। As. N reads पार्श्वतोऽवलोक्य सविस्मयम्।

4. अतिदीर्घ &c.—अतिदीर्घः रोषः यस्य। तस्य भाव:। तया। सामान्ये नपुंसकम् as in मसृताम्, sl. 1.

5. प्राप्तेति। अन्वयः—कथमपि दैवात् प्राप्ता रत्नावलीव प्रकटरागा कान्ता सा कण्ठमनीता एव मम हस्तात् भवता भ्रंशिता। व्याख्या—'कथमपि' केनापि अचिन्तितेन उपायेन अकस्मात् आत्मप्रयासं विनैव इति यावत् 'दैवात्' विधियोगात 'प्राप्ता' इह उद्याने लब्धा [पक्षे वनगहनादिषु भ्रमता समासादिता] 'रत्नावलीव' रत्नमालिका इव 'प्रकटरागा' आविष्कृतभावा [पक्षे विस्फुरितप्रभा] अतएव 'कान्ता' हृद्या [उभयत्र समानमेतत्] 'सा' बाला तत्क्षणं कण्ठे कर्तुं यतमाने एव मयि 'कण्ठम् अनीता एव' कण्ठे करणात् प्रागेव 'मम हस्तात् भवता भ्रंशिता' आच्छिन्ना ततः क्व प्रनष्टा न जाने [एतदपि समानम्]।

6. *Remark*—सा and रत्नावली are compared. The epithets प्राप्ता कथमपि दैवात्, कण्ठमनीता, प्रकटरागा, कान्ता, भ्रंशिता apply to both (See व्याख्या)।

40. (ततः प्रविशति वासवदत्ता काञ्चनमाला च) वास— हञ्जे कञ्चणमाले अध केत्तिए दूरे दाणिं अज्जउत्तेण परिग्गहिदा णोमालिआ [हञ्जे काञ्चनमाले, अथ कियद्दूरे इदानीमार्यपुत्रेण परिगृहीता नवमालिका]।

(Now enter Vasavadatta and Kanchanmala).

Vas.—Hola ! Kanchanamala, how far now is the Nava malika reserved by my husband ?

काञ्च—एदं कदलीघरं अदिक्कमिअ दीसदिज्जेव्व।

Kanch.—It is indeed being seen beyond this Banana bower.

वास—ता आदिसेहि मग्गं [तत् आदेशय मार्गम्]।

Vas.—Then show me the way.

काञ्च—एदु एदु भट्टिणी [एतु एतु भर्त्री]। (इति परिक्रामतः)।

Kanch.—Come, let Mistress come. (*They go round the stage*).

राजा—वयस्य क्वेदानीं प्रियतमा द्रष्टव्या ?

King.—Friend, where can I see my darling now ?

काञ्च—भट्टिणि जह समीवे भट्टा मन्तेदि तह तक्केमि भट्टिणीं एव्व परिबालअन्तो चिट्ठदित्ति। ता उवसप्पदु भट्टिणी [भर्त्रि, यथा समीपे भर्त्ता मन्त्रयते तथा तर्कयामि भर्त्रीमिव परिपालयं स्तिष्ठतीति। तत् उपसर्पतु भर्त्री]।

Kanch.—Mistress, as Sire is talking close by, so methinks, he is waiting for Mistress. Let then Mistress approach him.

वास—(उपसृत्य) जअदु जअदु अज्जउत्तो [जयतु जयतु आर्य्यपुत्रः]।

Vas.—*(Approaching)* Prosper, let my husband prosper.

राजा—(अपवार्य्य) वयस्य, प्रच्छादय चित्रफलकम्। (विदूषको गृहीत्वा कक्षे निक्षिपति)।

King.—*(Aside)* Friend, hide the picture-board. *(Jester takes it up and puts it under his arm).*

Beng. (তার পর বাসবদত্তা ও কাঞ্চনমালার প্রবেশ) বাস—ওলো কাঞ্চনমালা, আর্য্যপুত্রের শাসের নবমালিকা আর কত দূরে? কাঞ্চ—এই কদলীগৃহ ছাড়াইয়া দেখাই যাইতেছে। বাস—তবে পথ দেখা। কাঞ্চ—আসুন, 'কর্ত্রী-ঠাকুরুন্ আসুন। (উভয়ের পরিক্রমণ)। রাজা—বয়স্য, এখন প্রিয়তমাকে কোথায় পাই ? কাঞ্চ—কর্ত্রী-ঠাকুরুন্, কাছেই যখন কর্ত্তার গলা শুনিতেছি, বোধ করি আপনারই অপেক্ষা করিতেছেন। তবে আপনি অগ্রসর হউন। বাস—(নিকটে গিয়া) জয় হউক, আর্য্যপুত্রের জয় হউক। রাজা—(জনান্তিকে) বয়স্য, চিত্রফলক ঢাকা দাও। [(বিদূষকের তুলিয়া বগলে রাখা)।

CHARCHA

1. कदलीगृहमतिक्रम्य &c.—For an exactly similar construction see Act I, para 32.

2. क्वेदानीम्—This is the query of despair. She cannot be found anywhere. Being addressed to Jester, it casts reproach on him as the author of the loss. Comp. "Where is my child ? Echo answers 'where' ".

3. परिपालयन्—परि+पा+णिच्+शतृ कर्तरि। परिपालन is 'waiting for'.

4. कक्षे निक्षिपति—Boht. has उत्तरीयेण प्रच्छादयति। This is against the stage direction कक्षात् पतितं फलकं &c. supra. Prof. Ghate reads कक्षायां फलहकं प्रक्षिप्य उत्तरीयेण प्रच्छादयति which seems better than either of these.

41. वास—अज्जउत्त, अह कुसुमिदा णोमालिआ [आर्यपुत्र अथ कुसुमिता नवमालिका]।

Vas.—My husband, is the *Navamalika* in bloom ?

राजा—देवि, प्रथममागतैरप्यस्माभिस्त्वं चिरयसीति नैव दृष्टा। तदेहि सहितावेव तां पश्यावः।

King.—My queen, not seen by me though come first, because you were delaying , so come, we shall see it together.

वास—(निर्वर्ण्य) अज्जउत्तमुहरागादो एव्व मए जाणिदं जहा कुसुमिदा णोमालिआ त्ति। ता ण गमिस्सं [आर्यपुत्रमुखरागादेव मया ज्ञातं यथा कुसुमिता नवमालिका इति। तत् न गमिष्यामि]।

Vas.—(*Eying close*) From the very glow on my husband's face, it is guessed by me that the *Navamalika* is in flowers ; so I will not go.

विदू—भोदि जइ एव्वं ता जिदं अम्हेहिं [भवति, यद्येवं तत् जितमस्माभिः]। (बाहू प्रसार्य्य नृत्यति। कक्षात् फलकं पतति)।

Jest.—If so, Your Highness, (the wager) is won by us. (*Lifts his arms and dances ; the board drops from the arm-pit*)

राजा—(अपवार्य्य) (विदूषकमङ्गुल्या तर्जयति)।

King.—(*Aside*) (*Threatens the jester with his finger*).

विदू—(अपवार्य्य) भो मा कुप्प। अहं ज्जेव्व एत्थ जाणिस्सं [भो मा कुप्य। अहमेवात्र ज्ञास्यामि]।

Jest.—(*Aside*) Ho ! Be not annoyed. I shall know how to proceed in this matter.

Beng. বাস—আর্য্যপুত্র, নবমালিকার ফুল ফুটিয়াছে ? রাজা—দেবি, আমি আগে আসিয়াছি বটে, কিন্তু তোমার দেরি হইতেছে বলিয়া দেখি নাই। তবে চল একসঙ্গেই যাইয়া দেখি। বাস—(লক্ষ্য করিয়া) আর্য্যপুত্রের চেহারা দেখিয়াই বুঝিতেছি, নবমালিকার ফুল ফুটিয়াছে। তবে আর যাইব না। বিদূ—মহারাণী, যদি তাই হয়, তবে আমাদের জিত [বাহু তুলিয়া নৃত্য। কক্ষ হইতে ফলকপতন]। রাজা—(জনান্তিকে) (বিদূষককে আঙ্গুল নাড়িয়া শাসান)। বিদূ—(জনান্তিকে) ওগো চটিবেন না। আমি জানি এতে কি করা।

CHARCHA

1. अथ—Implies a question. This is from Prof. Ghate Boht. &c. omit अथ। The speech then becomes a प्रश्नकाकु।

2. आगतैरपि—The अपि is from As B. The sense suffers without it. अपि implies गर्हा। If first come, then why not seen ? प्रथममागतः पूर्वमेव पश्यति तथापि मया न दृष्टा। प्रथममागतैः &c is विधेय।

3. संस्थितौ—सा+स्था कर्म्मणि स्थित। सम्+स्थित सस्थित or संस्थित। "समो वा लतस्थितयो:" इति वैकल्पिको मकारलोपः।

4. मुखरागात्—The king was in a desponding mood Comp. "मम हताश भंशिता भवता", sl. 43; also. "वयस्य केदानीं प्रियतमा द्रष्टव्या", para 40. But no sooner the Navamalika was mentioned, aware as he was of its blooming, the sense of triumph brought a glow on his face. The queen noticed this (निर्वर्ण्य) and declines to go to avoid the mortification of being a witness to the exultation of the king and the jester.

5. फलकं पतति—This again is from Prof. Ghate Others add इदा विषादं नाटयति। But the jester's speech, भो मा कुप्य, अहमेवात्र ज्ञास्यामि, shows him as self-reliant as ever; there is not the least trace of विषाद in him.

6. अङ्गुल्या तर्जयति—This Boht.'s reading, and agrees with the jester's भो मा कुप्य which shows that the king had made some angry jesture.

7. अत्र ज्ञास्यामि—'अत्र' अस्मिन् विषये कर्तव्यं 'ज्ञास्यामि'। If questioned I shall know how to manage it, so you need not be alarmed. अत्र ज्ञास्यामि is seen in Boht., Ghate &c. As. B, Nyaya &c. have अत्र ज्ञास्यामि उत्तरं दातुम्। Tarka. &c. read प्रच्छादयिष्यामि।

42. काञ्च—(फलकं गृहीत्वा) भट्टिणि पेक्ख दाव किं एत्थ चित्तफलए आलिहिदं [भर्त्रि, प्रेक्षस्व तावत् किमत्र चित्रफलके आलिखितम्]।

Kanch.—(*Picking up the board*) My Mistress, see what is drawn on this picture-board.

वास—(निर्वर्ण्य स्वगतम्) अअं अज्जउत्तो इअं उण साअरिआ [अयमार्यपुत्रः इयं पुनः सागरिका]। (प्रकाशं राजानं प्रति) अज्जउत्त किं एदं [आर्यपुत्र किं न्विदम्]।

Vas.—(*Noticing—To herself*) This is my husband, but

this is Sagarika. (*Aloud to the king*) My husband, what is this ?

राजा—(सवैलच्यस्मितम् अपवार्य्य) वयस्य किं ब्रवीमि ?

King.—(Aside—With a smile of shame) Friend, what shal I say ?

विदू—(अपवार्य्य) भो मा चिन्तेहि अहं उत्तरं दाइस्सं [भो मा चिन्तय अहमुत्तरं दास्यामि]। (प्रकाशं वासवदत्तां प्रति) भोदि मा अण्णधा सम्भावेहि। अप्पा किल दुक्खेण आलिहीअदित्ति मम वअणं सुणिअ पिअवअस्सेण एदं आलेक्खविण्णाणं दंसिदं [भवति, मा अन्यथा सम्भावय। आत्मा किल दुःखेन आलिख्यते इति मम वचनं श्रुत्वा प्रियवयस्येन एतदालेख्यविज्ञानं दर्शितम्]।

Jest.—(*Aside*) Ho ! Fear not, I will give the reply. (*Aloud to Vasavadatta*) Your Highness, do not take it otherwise. This skill in painting was shown by my dear friend on hearing my remark that self is portrayed with difficulty.

राजा—यथाह वसन्तकस्तथैवैतत् ।

King.—It is just as Vasantaka says.

Beng. কাঞ্চ—(ফলক তুলিয়া লইয়া) কর্ত্রী ঠাকুরুন্, দেখুন এ চিত্রফলকে কে আঁকা আছে। বাস—(দেখিয়া স্বগত) এটী আর্য্যপুত্র, কিন্তু এটী সাগরিকা। প্রকাশে রাজার প্রতি) আর্য্যপুত্র, একি ? রাজা—(জনান্তিকে লজ্জার হাসি হাসিয়া) বয়স্য, কি বলিব ? বিদূ—(জনান্তিকে) ওগো, ভাবিতে হইবে না, উত্তর আমি দেব। (প্রকাশে বাসবদত্তার প্রতি) মহারাণী, কিছু মনে করিবেন না। আমি বলিয়াছিলাম নিজেকে আঁকা কঠিন, তাই শুনিয়া বয়স্য এই চিত্রনৈপুণ্য দেখাইলেন। রাজা—বসন্তক যা বলিল, তাই বটে।

CHARCHA

1. इयं पुनः &c.—पुनः implies भेद difference The *difference* is from what is expected. This being *husband*, by his side *myself* is to be expected ; *but* (पुनः) no, this is another woman —Sagarika.

2. सवैलक्ष्य &c.—लक्ष्यते इति लक्ष+णिच्+घञ् कर्मणि लक्षम् aim. क्लीवत्वं लोकात् । विगतं लक्षमस्य विलक्षः one that has lost his aim, confused, ashamed. तस्य भावः इति विलक्ष+ष्यञ् वैलक्ष्यम् shame लज्जा । वैलक्ष्यस्य स्मितम् वैलक्ष्यस्मितम् the smile of shame. तेन सह ।

3. आत्मा किल &c.—One cannot paint one's self.

4. तथैवतत्—एतत् refers to the इदम् of Vasavadatta in "किन्निदम्" above.

43. वास—(फलकं निर्दिश्य) अज्जउत्त एसावि जा अवरा तुह समीवे आलिहिदा ता किं अज्जवसन्तअस्स विण्णाणं [आर्यपुत्र, एषापि यत् अपरा तव समीपे आलिखिता तत् किमार्यवसन्तकस्य विज्ञानम्] ।

Vas.—(Pointing at the board) My husband, that another woman is also painted by your side, is that Noble Vasantaka's skill ?

राजा—(सस्मितम्) देवि, अलमन्यथाशङ्कया । इयं हि स्वचेतसैव परिकल्प्य लिखिता न तु दृष्टपूर्वा ।

King.—(With a smile) Away with misapprehension, my queen ; this is some damsel drawn after being designed by my own imagination, but not seen before,

विदू—सच्चं सवामि बम्हसुत्तेण जइ कदावि अम्हेहिं ईदिसी दिट्ठपुव्वा [सत्यं शपे ब्रह्मसूत्रेण यदि कदापि अस्माभिरीदृशी दृष्टपूर्वा] ।

Jest.—Really I swear by my Vedic thread if ever such a one was seen before by us.

काञ्च—(अपवार्य्य) भट्टिणि घुणक्खरं वि कदा वि संव-ददि [भर्त्रि, घुणाक्षरमपि कदापि संवदति]।

Kanch.—(Aside) My Mistress, even the tracings of the wood-borer sometimes resemble letters.

वास—(अपवार्य्य) अइ उज्जुए एदस्स वक्कभणिदाइं ण जाणासि। वसन्तओ क्खु एसो [अयि ऋजुके, एतस्य वक्र-भणितानि न जानासि। वसन्तकः खल्वेषः]। (प्रकाशम्) अज्जउत्त मम उण एदं चित्तं पेक्खन्तीए सीसवेअणा समुप्पस्ना। ता सुहं चिट्ठदु अज्जउत्तो अहं गमिस्सं [आर्य्यपुत्र, मम पुनरेत-च्चित्रं प्रेक्षमाणाया शीर्षवेदना समुत्पन्ना। तत् सुखं तिष्ठतु आर्य्यपुत्रः अहं गमिष्यामि]। (इत्युत्थाय गच्छति)।

Vas.—(Aside) Ha! Simpleton, you are not familiar with his equivocations; he is Vasantaka. (***Aloud***) My husband, a pain in the head has come over me watching this painting; so let my husband rest at ease, I retire. (*Rises and proceeds to go*).

Beng. বাস—(ফলকের দিকে আঙ্গুল দিয়া দেখাইয়া) আর্য্যপুত্র, আপনার পাশে অন্য একটী স্ত্রীলোকও আঁকা আছে, সে কি আর্য্য বসন্তকের চিত্রনৈপুণ্য ? রাজা—(সস্মিতে) দেবি, আর কিছু ভাবিবেন না। এটী নিজের মনে মনে ভাবিয়া আঁকিয়াছি, আগে দেখি নাই। বিদূ—যথার্থই বটে। পৈতা ছুঁইয়া বলিতেছি, আমরা এমনটী আর দেখি নাই। কাঞ্চ—(জনান্তিকে) কর্ত্রিঠাকুরন্, ঘুণের আঁকও কখন কখন (অক্ষরের সহিত) মিলিয়া যায়। বাস—(জনান্তিকে) দূর হাবি, এর বাঁকা কথা তুই তো জানিস্ না, এযে বসন্তক! (প্রকাশে) আর্য্যপুত্র, এই ছবি

দেখিতে দেখিতে আমার মাথা ধরিয়া গেল, আপনি একটু আরামে বিশ্রাম করুন, আমি যাই। (উঠিয়া গমনোদ্যত) ।

CHARCHA

1. एषापि &c.—Construe एषा अपरा अपि तव समीपे आलिखिता इति यत् तत् किम् &c. जा in the प्राकृत may also be rendered into यत्। अपरा अन्या मत्तो भिन्ना other than myself. Mine is the right place there ; if it was necessary to paint a woman also you should have drawn *me* there. आर्य्य noble—is sarcastic. It was very *mean* (अनार्य्य) to draw another woman there. विज्ञानम् also contains a fling. विरुद्धं ज्ञानं विज्ञानम् perverse skill.

2. सस्मितम्—As. N, Boht., Tarka., &c. have सवैलक्ष्यस्मितम्। Ours is from As B. वैलक्ष्य here would be an admission of guilt. The king simulates unconcern and has a simple smile.

3. अपे—"अप उपालम्भने" इति आत्मनेपदम्। Or say कर्त्रभिप्राये क्रियाफले आत्मनेपदम्।

4. ईदृशी दृष्टपूर्वा—This has a double sense. For the queen it means—We have not seen such, she is an invention. But he wants to say—such a fine girl we did not see before ; this is the first time we see perfect beauty. You have no place before her.

5. घुणाक्षरमपि &c.—घुण wood-borer काष्ठवेधक। "घुणः स्यात् काष्ठवेधके" इत्यमरटीका। This is an insect that bores holes in wood. घुणस्य अक्षरम् the tracing of a घुण। अक्षर is अक्षराकाररेखा। 'घुणाक्षरमपि' घुणकृता रेखा अपि 'कदापि' कदाचित् 'संवदति' लिपिमनुकरोति। A घुण does not thinkingly trace its lines, yet they sometimes resemble characters of the alphabet. Such may be this case also. Possibly it is an accident that the king's drawing resembles Sagarika ; so my mistress need not trouble herself about it.

6. वक्रभणितानि &c.—वक्र crooked. वक्राणि भणितानि। He is वक्रभणक a notorious equivocator.

7. प्रेक्षमाणाया: &c.—Apparently it means—I have strained my eyes watching the picture. But the real meaning is—The sight of another woman here has given me a shock. शीर्षं is मस्तक। "उत्तमाङ्गं शिर: शीर्षम्" इत्यमर: । शीर्षस्य वेदना। The Vritti does not recognise शीर्षं as an independent word. It is an आदेश of शिरस् when a स्वरादि तद्धित follows and on a few other occasions only. In the Vedas where शीर्षन् is allowed, शीर्ष्ण: वेदना would be a legitimate वाक्य। But is ordinary writing (भाषा) शीर्षवेदना has to be taken as a poetical license unless we recognise शीर्ष as an independent word.

8. सुखं तिष्ठतु &c.—सुखम् at ease. But it carries a censure—You are unhappy in my company, or you would not have sought out this girl. Be then happy with her, I shall not stand in the way of your happiness.

9. उत्थाय &c.—उत्थाय occurs in both As. B and As. N, but seems out of place. The queen has not yet been offered a seat and there is no stage direction to show that she had sat down at her own instance. Boht. here has no stage-direction at all.

राजा—(पटान्तेन गृहीत्वा) देवि—

प्रसीदेति ब्रूयामिदमसति कोपे न घटते

करिष्याम्येवं नो पुनरिति भवेदभ्युपगम: ।

न मे दोषोऽस्तीति त्वमिदमपि च ज्ञास्यसि मृषा

किमेतस्मिन् वक्तुं क्षममिति न वेद्मि प्रियतमे ॥ ४४ ॥

King.—(*Holding her by the skirt of her robe*) My Queen —Should I say "Be pleased"? This does not fit in, anger

not being present. (Should I say) "I shall not do so again ?" That would be an admission (of guilt). (Should I say) that "There is no lapse in me" ? This too you will deem as false. Dearest, I know not what is proper to say in this matter.

Beng. রাজা—(কাপড়ের আঁচলে ধরিয়া) দেবি—এ ব্যাপারে কি যে বলা উচিত জানি না। "প্রসন্ন হউন" বলিব কি ? তোমার যখন রাগ হয় নাই, তখন এ কথা তো খাটে না। "এ কাজ আর করিব না" বলিব কি ? তাতে যে দোষ স্বীকার করা হয়। তবে কি "আমার দোষ নাই" এই কথাই বলিব ? তাও তো তুমি মিথ্যা মনে করিবে।

प्रसीदेति । अन्वयः—हे देवि प्रसीदेति ब्रूयाम् ? इदं कोपे असति न घटते । पुनरेवं नो करिष्यामि इति ब्रूयाम् ? अभ्युपगमो भवेत् । दोषो मे नास्ति इति ब्रूयाम् ? इदमपि च त्वं मृषा ज्ञास्यसि । हे प्रियतमे, एतस्मिन् किं वक्तुं क्षमं न वेद्मि । व्याख्या—हे 'देवि' राज्ञि वासवदत्ते त्वं मयि 'प्रसीद' प्रसन्ना भव 'इति ब्रूयां' किम् ? अयुक्तमेतदित्याह—'इदम्' एतद्वचनं 'कोपे असति' तव क्रोधाभावे 'न घटते' न सङ्गच्छते । न हि त्वं कुपिता मे तत् कथं ब्रूयां प्रसीदेति ? तर्हि 'पुनः' भूयोऽपि 'एवं नो करिष्यामि' ईदृशं नाचरिष्यामि 'इति' ब्रूयां किम् ? एतदप्ययुक्तमेव यतः 'अभ्युपगमो भवेत्' एतदुक्ते दोषस्वीकारः स्यात् । तर्हि 'दोषो मे नास्ति' अपापोऽहम् इति ब्रूयां किम् ? 'इदमपि च त्वं मृषा ज्ञास्यसि' मिथ्या एव मंस्यसे तत् मौनं वचो न युक्तं वक्तुम् । एवम् हे 'प्रियतमे' प्रेयसि 'एतस्मिन्' प्रस्तावे 'किं वक्तुं क्षमम्' उचितं 'न वेद्मि' न जानामि । अतो न किञ्चित् ब्रवीमि । प्रहर्षिणीवृत्तम् ।

CHARCHA

1. गृहीत्वा—ग्रहण here is *to check*. The king checks her by holding her by the skirt.

2. ब्रूयाम्—संप्रश्ने लिङ् । संप्रश्न is सम्प्रधारणं deliberation, *i. e.*, इदं वा कार्यम् इदं वा इत्येवंरूपम् ।

3. णो—This has the same meaning as न । "अभावे नह्य नो नापि" इत्यमरः ।

4. ज्ञास्यसि &c.—You will deem it as false, what is then the good of telling it ? The knowledge (ज्ञान) that the statement is false (अलीक) does not in any way benefit Vasavadatta. Hence कर्तृगामिक्रियाफलाभावात् न आत्मनेपदम् ।

5. एतस्मिन्—In this affair, *i. e.*, in the matter of the picture-board and your impression about it.

45. वास—(सविनयं पटान्तमाकर्षन्ती) अज्जउत्त मा अण्णधा सम्भावेहि । सच्चं एव्व मं सीसवेअणा बाधेदि, ता गमिस्सं [आर्यपुत्र, मा अन्यथा सम्भावय । सत्यमेव मां शीर्षवेदना बाधते । तत् गमिष्यामि] । (इति निष्क्रान्ते) ।

Vas.—(Respectfully disengaging the skirts of her robe) My husband, take it not otherwise. A headache is really ailing me, so I will retire. (*Exeunt*).

विदू—भो दिट्ठिआ वड्ढसि । कल्लेमेण अम्हाणं अदिक्कन्ता अआलवादावली [भो दिष्ट्या वर्धसे । क्षेमेण अस्माकमतिक्रान्ता अकालवातावली] ।

Jest.—Ho ! Luckily you prosper. Through our luck the untimely gale is past.

राजा—धिङ्मूर्ख, अलं परितोषेण । आभिजात्याद्विगूढो न लक्षितस्त्वया देव्याः कोपानुबन्धः । पश्य—

भ्रूभङ्गे सहसोद्गतेऽपि वदनं नीतं परां नम्रता-
मीषन्मां प्रति भेदकारि हसितं नोक्तं वचो निष्ठुरम् ।

अन्तर्बाष्पजडीकृतं प्रभुतया चक्षुर्न विस्फारितं
कोपश्च प्रकटीकृतो दयितया मुक्तश्च न प्रश्रयः ॥ ४५ ॥

तदेहि देवीसकाशमेव गच्छावः । (इति निष्क्रान्तौ) ।

इति कदलीगृहो नाम द्वितीयोऽङ्कः ।

King.—Fie ! Idiot, away with satisfaction. The persistence of the queen's wrath concealed through good breeding was not noticed by you. Behold—Through self-control, displeasure too was shown decorum too was not discarded by my darling. Though suddenly a frown appeared, the face was bent very low ; a slight smile of cold estrangement was cast at me, but no cruel words were uttered ; the eyes, rendered immobile by fumes (of wrath) within, were not opened wide. So come let us go to the queen herself. (*Exeunt*).

End of the Second Act named the Banana-bower.

Beng. বাস—(বিনয়ের সহিত কাপড়ের আঁচল টানিয়া) আর্য্যপুত্র, আর কিছু মনে করিবেন না। যথার্থই মাথা ধরায় কষ্ট পাইতেছি, তবে যাই। (উভয়ে নিষ্ক্রান্ত)। বিদূ—ওগো ভাগ্যে বাঁচিলেন! আমাদের মঙ্গল, তাই অকালের ঝড় থামিল ? রাজা—ধিক্ মূর্খ ! আহ্লাদ এখন রাখ। দেবী বড় ঘরের মেয়ে, রাগ লুকাইয়া রাখিয়াছেন, তাই তুমি বুঝিতে পার নাই। দেখ—হঠাৎ ভ্রূভঙ্গি দেখা দিল, তথাপি তিনি মুখ খুব নীচু করিয়া রাখিলেন. ঘাড় উঁচু করিয়া ইতরজনের মত তাকাইলেন না। আমার দিকে চাহিয়া মনান্তরের ঈষৎ হাসি হাসিলেন, কিন্তু কটু কথা কহিলেন না। চক্ষু ক্রোধের আবেগে ;নিষ্পন্দ হইয়া গিয়াছে, কিন্তু উহাকে বিস্ফারিত হইতে দেন নাই। বস্তুতঃ দয়িতা কোপও দেখাইয়াছেন বিনয়ও অতিক্রম করেন নাই। তবে চল, দেবীর কাছেই যাই। (উভয়ে নিষ্ক্রান্ত)।

কদলীগৃহ নামে দ্বিতীয় অঙ্ক সমাপ্ত।

CHARCHA

1. शीर्षवेदना—See para 43 above.

2. क्षेमेण अत्याकम्—क्षेम is मङ्गल blessing. "क्षेमस्तु मङ्गले" इत्यादि विश्वः। तेन। हेतौ तृतीया। As. N omits अत्याकम्। As. B reads येन। This also is a good reading. It gives the *reason* for दिष्ट्या वर्द्धसे। You are lucky *because* (येन इति हेतौ अव्ययम्) the storm is over. Our reading is from Boht.

3. अकालवातावली—This also is from Boht. As. B reads वातालिका। As. N is not quite legible, but it seems the same is the reading there too. वातालिका is वाताली with कन् added in the feminine. आली and आवली mean the same.

4. आभिजात्यात्—अभिजात is महाकुलप्रसूत। अभिजातताया भाव आभिजात्यम् nobility, aristocratic birth. ष्यञ् भावे। तस्मात्। This is from As. B. As. N reads यात्या when departing, at departure.

5. कोपानुबन्धः—अनु+बन्ध+घञ् भावे अनुबन्धः succession, persistence &c. कोपस्य अनुबन्धः। The wrath lay there concealed in spite of her sweet parting words.

6. भ्रूभङ्गे &c.—This is an index of anger. Hence कोपस्य प्रकटीकृतः।

7. वदनं नीतम् &c.—This is a sign of प्रणय। Hence सुतनु न प्रणयः।

8. ईषत् &c.—This indicates कोप। Hence कोपस्य प्रकटीकृतः।

9. नीता वशी &c.—This implies प्रणय। Hence सुतनु न प्रणयः।

10. अन्यतोऽपि &c.—This shows कोप। Hence कोपस्य प्रकटीकृतः।

11. न विस्फारितम् &c.—This points to प्रणय। Hence सुतनु न प्रणयः। वि+स्फुर्+णिच्+क्त कर्मणि विस्फारितम् or विस्फोरितम्। Here स्फो becomes optionally स्फा by "विस्फुरोर्णौ"।

12. कोपस्य &c.—The two च imply यौगपद्य simultaneity. प्रणय

is here विनय decorum. प्रश्रीयते अयम् इति प्र+श्रि+अच् कर्मणि प्रश्रय: that to which one clings to the last, *i. e.*, good breeding, decorum &c. कोप and प्रश्रय being almost opposed to each other, their simultaneous presence is explained by प्रभुतया ; she could do it because she had perfect control of self (प्रभुता) ।

13. देवीभक्तायम् &c.—As. B, As. N, &c. have देवीं प्रसादयितुम् अभ्यन्तरम् । But in that case we ought to see the queen already pacified in Act III. The pacification however is referred to in Act IV (See सव्याजैः शपथैः &c. Sl. 65".) as is expected because Act III closes with the words देवीं प्रसादयितुम् अभ्यन्तरम् &c. Hence we suppose that these words have no place here at the close of Act II.

14. *Remark*—Between verse 45 and तदेहि &c. some read "विदू—गता देवी वासवदत्ता तत् कथमात्मनमरण्यरुदितं करोषि ? राजा—मूढ न लक्षितस्त्वया देव्याः कोपः । तत् सर्वथा देवीप्रसादनं मुक्त्वा नान्यमत्रोपायमाकलयामि" । This is on the face of it an interpolation. The king explains to the jester the signs of the queen's anger, he makes no अरण्यरुदित here. Also मूढ न लक्षित: &c. is evidently a repetition. We have followed As. B, As. N, Boht. &c. in rejecting these passages.

तृतीयोऽङ्कः

(ततः प्रविशति मदनिका)

1. मद—(आकाशे) कोसम्बिए अवि दिट्ठा तुए भट्टिणो सआसे कञ्चणमाला ण वा [कौशाम्बिके, अपि दृष्टा त्वया भर्त्तुः सकाशे काञ्चनमाला न वा]। (आकर्ण्य) किं भणासि कोवि कालो ताए आअच्छिअ गदाए त्ति। ता कहिं दाणिं पेक्खिस्सं [किं भणसि "कोऽपि कालस्तस्या आगत्य गतायाः" इति ? तत् कुत्र इदानीं प्रेक्षिष्ये] ? (अग्रतोऽवलोक्य) कहं एसा क्खु कञ्चणमाला इदो ज्जेव्व आअच्छदि। ता जाव उवसप्पामि [कथम् ! एषा खलु काञ्चनमाला इत एव आगच्छति। तद्यावदुपसर्पामि]।

(Now enter Madanika)

Mad.—(*In the air*) Kausambika, was Kanchanamala seen or not by you with master ? (*Listening*) Do you say "It is a long time she came and left" ? Then where can I see her now ? (*Looking in front*) How so ! Here is Kanchanamala coming this very way, so I will approach.

(ततः प्रविशति काञ्चनमाला)

काञ्च—(सोत्प्रासम्) साहु रे वसन्तअ साहु। अदिसयिदो तुए अमच्चजोअन्धराअणो इमाए सन्धिविग्गहचिन्ताए

[साधु रे वसन्तक साधु ! अतिशयितस्त्वया आर्य्ययौगन्धरायणः अनया सन्धिविग्रहचिन्तया] ।

Kanch.—(*Tauntingly*) Bravo ! Hola ! Vasantaka, bravo ! Minister Yaugandharayana is surpassed by you by this planing of union and rupture.

मद—(सस्मितमुपसृत्य) हला कञ्चणमाले किं अज्ज वसन्तएण किदं जेण सो एव्वं सलाहीअदि [हला काञ्चनमाले, किमार्य्यवसन्तकेन कृतं येन स एवं श्लाघ्यते] ।

Mad.—(*Approaching—with a smile*) Hola ! Kanchanamala, what is done by Noble Vasantaka that he is being thus belauded ?

Beng. (তার পর মদনিকার প্রবেশ)। মদ—(আকাশে) কৌশাম্বিকে, কর্ত্তার কাছে কাঞ্চনমালাকে দেখিলে কি ? (শুনিয়া) "সে কখন এসে চলে গেছে" এই বল্‌ছো ? তা এখন তাকে কোথায় পাই ? (সম্মুখে দেখিয়া) এই যে ! কাঞ্চনমালা এই দিকেই আসিতেছে। যাই তার কাছে যাই। (তার পর কাঞ্চনমালার প্রবেশ)। কাঞ—(ব্যঙ্গস্বরে) বাহবা ! বসন্তক, বাহবা ! যা সন্ধি আর বিগ্রহ ঠাহরাইয়াছ, দেখিতেছি অমাত্য যৌগন্ধরায়ণকে হারাইয়াছ !! মদ—(সাম্‌নে আসিয়া—হাসিয়া) ওলো কাঞ্চনমালা, আর্য্য বসন্তক কি করিয়াছেন যে তাঁকে এত বাড়াইতেছিস্ ?

CHARCHA

1. आकाशे—This implies that the speech is addressed to some one outside the stage. His replies are not heard by the audience but the speaker gives the substance with the introduction किं ब्रवीषि, किं भणसि &c. The speaker is *alone* on the stage. "किं ब्रवीष्येवमित्यादि विना पात्रं ब्रवीति यत्। श्रुत्वेवानुक्तमप्येकस्तत् स्यादाकाशभाषितम् ॥"

2. कोऽपि कालः &c.—Idiomatic for "A long time past." This phrase is very common with Bhasa. See *Remark* below.

3. कौतुकावहम्—कुतु + क + आ + वह् + अच् भावे कुतुकावहः that with which

one is thrust aside, a taunt उपहासः। तेन सह। This is from Boht. As. B reads सोपहासम्।

4. सन्धि &c.—सम्+धा+कि भावे सन्धिः union. वि+ग्रह+अप् भावे विग्रहः disunion. सन्धिश्च विग्रहश्च। तयोः चिन्ता &c. Vasantaka had busied himself with the union of the king and Sagarika, and as a result of that, with the disunion of the king and Vasavadatta. When applied to Yaugandharayana सन्धि is *peace* and विग्रह is *war*.

5. सस्मितम्—She smiles because, Vasantaka, an being thus eulogised.

6. *Remark*—The incidents of the first two Acts occurred on the day of the full-moon of the Vernal Festival; those of this Act a few days later in the following dark fort-night. Here As. B, Boht. &c. read भर्त्रीसकाशे, with the mistress. This is incongruous, because मदनिका herself comes direct from the presence of the queen (see para 4 below). Kanchanamala ha been sent to the king by the queen, and Madanika is sent after her at her delay. So by the question she wants to know if Kanchanamala has returned to the queen. But the answer says *she came and left long ago.* All this is inconsistent if the *queen* is intended. If it is the queen, whence did Kanchanamala come to the queen and why did she leave again? Again कौशाम्बिका as her name implies is a resident of कोशाम्बी and was very likely an attendant of the king. The queen, impatient at the delay Kanchanamala was making in coming back with news from the king, had sent Madanika to hasten Kanchanamala. Naturally then when Madanika sees Kausambika she asks her if Kanchanamala was still tarrying with the king. Prof. Ghate's manuscripts have भर्तुः सकाशे।

2. कास्स—हला मअणिए किं तुह पदिणा पुच्छिदेण पओअणं ? तुमं इमं रहस्सं रक्खिदुं ण पारेसि [हला मद-

निके, किं तव एतेन पृष्टेन प्रयोजनम् ? त्वमिदं रहस्यं रक्षितुं न पारयसि]।

Kanch.—Hola ! Madanika, what is the use of this question to you ? You cannot guard this secret.

मद—सवामि देवीए चरणेहिं जइ कस्सवि पुरदो पआसेमि [शपे देव्याश्चरणैः यदि कस्यापि पुरतः प्रकाशयामि]।

Mad.—I swear by the queen's feet if I give it out to any one.

काञ्च—जइ एव्वं ता सुणु। अज्ज क्खु मए राअउलादो पडिणिवुत्तमाणाए चित्तसालिआए दुवारे वसन्तअस्स सुसङ्गदाए समं आलावो सुदो [यद्येवं तत् शृणु। अद्य खलु मया राजकुलात् प्रतिनिवर्त्तमानया चित्रशालिकाद्वारे वसन्तकस्य सुसङ्गतया सममालापः श्रुतः]।

Kanch.—If so, then listen. Today while returning from the royal mansion, conversation of Vasantaka with Susamgata was overheard by me at the gate of the picture gallery.

मद—(सकौतुकम्) सहि कीदिसो [सखि कीदृशः] ?

Mad.—(*With curiosity*) What was it like, friend ?

काञ्च—एव्वं वसन्तएण भणिदं जह सुसङ्गदे णहि सामरिअं वज्जिअ पिअवअस्सस्स अण्णं किंवि अस्सत्थदाए कारणं। ता चिन्तेहि एत्थ पडिआरं त्ति [एवं वसन्तकेन भणितं यथा—"सुसङ्गते न हि सागरिकां वर्जयित्वा प्रियवयस्यस्य अन्यत् किमपि अस्वस्थतायाः कारणम्। तत् चिन्तय अत्र प्रतिकारम्" इति]।

Kanch.—Thus was said by Vasantaka—"Susamgata, barring Sagarika, there is no other cause for the uneasiness of my dear friend ; so think out the remedy hereof."

Beng. কাঞ্চ—ওলো মদনিকা, তোর ও কথায় কাজ কি ? তুই এ রহস্য, পেটে রাখিতে পারিবি না। মদ—দেবীর পা ছুঁইয়া সত্য করিতেছি যদি কারও কাছে বলি। কাঞ্চ—তবে শোন্। আজ যখন রাজবাড়ী থেকে ফিরে আসি তখন চিত্রশালার দরজায় শুনিলাম সুসঙ্গতার সঙ্গে বসন্তক আলাপ করিতেছে। মদ—(আগ্রহের সহিত) কি রকম আলাপ ? কাঞ্চ—বসন্তক বল্ছে—"সুসঙ্গতা, সাগরিকা ছাড়া প্রিয় বয়স্যের রোগের আর কোনও কারণ নাই। অতএব এর উপায় ভাব"।

CHARCHA

1. पृष्टेन—प्रच्छ + क्त भावे पृष्टम् question प्रश्नः। तेन।
2. रहस्यम्—रहस् privacy. तत्र भवम् इति रहस् + यत् रहस्यम् secret.
3. अपि—See अपि ब्रह्मसूत्रेण, Act II, para 43.
4. देव्याश्चरणैः—चरणैः has गौरवे बहुवचनम्।
5. राजकुलात्—कुल here is गृह। "कुलं जनपदे गृहे" इत्यादि विश्वः।
6. चित्रशालिका &c.—चित्राणां शाला चित्रशालम् or चित्रशाला। सैव इति कन् स्वार्थे चित्रशालिका। तस्या द्वारम्। तस्मिन्। Vasantaka and Susamgata were inside the gallery talking, and Kanchanamala overheard them as she came up to the gate. If Vasantaka and Susamgata were outside, they would have noticed Kanchanamala.
7. तच्चिन्तय &c.—The remedy is suggested by Vasantaka himself, because he says Sagarika is the *sole* cause. Hence she is the sole remedy too. Thus प्रतिकारं चिन्तय means प्रियवयस्येन सागरिकां योजय।

3. मद—तदो सुसङ्गदाए किं भणिदं [ततः सुसङ्गतया किं भणितम्] ?

Mad.—What was then said by Susamgata ?

काञ्च—एव्वं भणिदं—"अज्ज क्खु देवीए चित्तफलअवुत्तन्तसङ्किदाए साअरिअं रक्खिदुं मम हत्थे समप्पअन्तीए जं णेवत्थं मे पसादीकिदं तेण ज्जेव्व विरइददेवीवेसं साअरिअं गेण्हिअ अहं वि काञ्चणमालावेसधारिणी भविअ पदोसे इध आगमिस्सं। तुमं वि चित्तसालिआदुवारे मं पडिवालइस्ससि। तदो माहवीलदामण्डवे ताए सह भट्टिणो समागमो भविस्सदि" त्ति [एवं भणितम्—"अद्य खलु देव्या चित्रफलकवृत्तान्तशङ्कितया सागरिकां रक्षितुं मम हस्ते समर्पयन्त्या यत् नेपथ्यं मे प्रसादीकृतं तेनैव विरचितदेवीवेषां सागरिकां गृहीत्वा अहमपि काञ्चनमालावेषधारिणी भूत्वा प्रदोषे इह आगमिष्यामि। त्वमपि चित्रशालिकाद्वारे मां परिपालयिष्यसि। ततो माधवीलतामण्डपे तया सह भर्त्तुः समागमो भविष्यति" इति]।

Kanch.—Thus was said by her—"Taking Sagarika with me with the likeness of mistress imparted to her with that very garment of which a presentation had been made unto me by the queen—suspicious from the affair of the picture-board—entrusting into my hands Sagarika to be guarded, and I too becoming dressed like Kanchanamala, I shall come here at dusk to-day. You too will await me at the gate of the picture-gallery. Master will then have an interview with her in the Madhavi-bower.

मद—सुसङ्गदे हदासा क्खु तुमं जा एव्वं परिअणवच्छलं देविं वञ्चेसि [सुसङ्गते, हताशा खलु त्वं या एवं परिजनवत्सलां देवीं वञ्चयसि]।

Mad.—Your hopes be damned Susamgata, that art thus deceiving mistress who is so kind to attendants.

CHARCHA

1. अद्य खलु &c.—Construe अद्य खलु समर्थयन्त्या or better अद्य खलु आगमिष्यामि, *not* अद्य खलु शङ्कितया। Her शङ्का was aroused on the day of the festival—the full-moon day. Later she noticed how the king and Sagarika were pining for each other's company and at last employed Susamgata to keep watch over Sagarika !!

2. नेपथ्यम्—नेपथ्य here is प्रसाधन dress. Her own dress—the very dress she was wearing that day—she presented to Susamgata as a reward, not for past services, but for future service in keeping a good watch over Sagarika.

3. माधवीलता &c.—This was the queen's favourite creeper—her preserve as it were. This was to allay suspicion. Any one noticing her would think that the queen was reparing to her favourite resort.

4. परिजन &c.—परिजनेषु वत्सला &c. वत्स here means काम affection. वत्सः अस्ति अस्याः इति वत्स+लच् मत्वर्थे वत्सला affectionate. "वत्सांसाभ्यां कामबले" इति लच्। The present of the valuable garment is a proof of her वात्सल्य।

5. वञ्चयसे—वञ्च+णिच् स्वार्थे+लट् से वञ्चयसे। "गृधिवञ्च्योः प्रलम्भने" इत्यात्मनेपदम्।

4. काञ्च—हला तुमं दाणिं कहिं पत्थिदा [हला, त्वमिदानीं कुत्र प्रस्थिता]।

Kanch.—Hola ! Whither do you go now ?

मद—अस्सत्थसरीरस्स भट्टिणो कुसलवुत्तन्तं जाणिदुं गदा तुमं चिरअसि त्ति उत्तम्मन्तीए देवीए पेसिदम्हि [अस्वस्थशरीरस्य भर्तुः कुशलवृत्तान्तं ज्ञातुं गता त्वं चिरयसि इति उत्ताम्यन्त्या देव्या प्रेषितास्मि]।

Mad.—I have been sent by the queen getting anxious because you were delaying after having gone to enquire of the welfare of master whose person was indisposed.

काञ्च—अदि उज्जुआ सा देवी जा एव्वं पत्तिआअदि। एसो क्खु भट्टा अस्सत्थदामिसेण अत्तणो मअणावत्थं पच्छादअन्तो दन्ततोरणवलहीए उवरि उवविट्ठो चिट्ठदि। ता एहि एदं वुत्तन्तं भट्टिणीए णिवेदेम्ह [अति ऋजुका सा देवी या एवं प्रत्याय्यते। एष खलु भर्त्ता अस्वस्थतामिषेण आत्मनो मदनावस्थां प्रच्छादयन् दन्ततोरणवलभ्याः उपरि उपविष्टस्तिष्ठति। तदेहि एतं वृत्तान्तं भर्त्र्यै निवेदयावः]। (इति निष्क्रान्ते)।

इति प्रवेशकः

Kanch.—The queen is very simple who can be thus convinced. Here is Sire resting on the top of the Ivory-gate hiding his love-sickness under the cloak of indisposition. So come we will report this news to our mistress. (*Exeunt*).

Here ends the Prelude

Beng. কাঞ্চ—ওলো, তুই আবার কোথা যাচ্ছিস্ ? মদ—কর্ত্তার শরীর অসুস্থ, তুই খবর জান্‌তে গিয়ে দেরি কচ্ছিস্ দেখে ব্যস্ত হয়ে রাণী আবার আমায় পাঠালেন। কাঞ্চ—রাণী ভারী বোকা, তাঁকে এত সহজে বুঝিয়ে দেওয়া যায়! ঐ দেখ্ অসুখ করেছে বলে নিজের মদনাবস্থা ঢাকা দিয়ে কর্ত্তা এখন দন্ততোরণের ছাতে বসিয়া আছেন! তা চল্ কর্ত্রীকে গিয়ে এ কথা বলি। (প্রস্থান)।

প্রবেশক শেষ।

CHARCHA

1. चिरयसि—चिर is विलम्ब delay. चिरं करोति इति चिर + णिच् + लट् सिप्।

2. उत्ताम्यन्ती—उत् + तम् + शतृ उत्ताम्यन्ती। यथा। Evidently, the

queen, alarmed at the indisposition of the king, had forgotten her wrath.

3. अतिऋजुका—अतिशयेन ऋजुका (कन् कुत्सिते) अतिऋजुका very simple, *i. e.*, an idiot. अत्यृजुका is an optional form. "ऋत्यकः" इति वैकल्पिकः प्रकृतिभावः।

4. प्रत्याय्यते—प्रति + इ + णिच् + लट् ते कर्मणि। बोधनार्थत्वात् न गमिभावः, comp. "प्रत्याययतीव मां हृदयम्"—*Sak.* VI. After this As. B, As. N, Boht., Tarka., Nyaya., &c. have the stage direction परिक्रम्य अवलोक्य च। But the remark that the queen is an idiot (अतिऋजुका) to be so easily deceived, demands immediate explanation. This stage direction leaves the remark unexplained. The direction is omitted in Prof. Ghate's manuscripts.

5. एष खलु &c.—This is in explanation of the remark preceding. The king says he is ill, but here he is in the open, on the roof of yonder gate. Is that like one ill? मिष is छल deception. "मिषं तु स्त्री छले ऽथ तत्" इति केशवः। अस्वस्थताछलं मिषम् &c.

6. दन्ततोरण &c.—दन्त is गजदन्त ivory. तोरण is बहिर्द्वार। "तोरणस्त्वस्त्रियां गेहे बहिर्द्वारे" इत्यादि केशवः। दन्तनिर्मितं तोरणं दन्ततोरणम्। This was a gate either actually made of ivory or called thus for some reason or other. वलभी is वलभि + ङीप् and means the roof of a house, the topmost room in a house &c. दन्ततोरणस्य वलभी। तस्या उपरि उपविष्टस्तिष्ठति। It requires some nerve to sit there, and is not possible with one indisposed.

7. प्रवेशकः—An introduction (see opening of Act II).

(ततः प्रविशति मदनावस्थां नाटयन्नुपविष्टो राजा)

5. राजा—(निःश्वस्य)

सन्तापो हृदय स्मरानलकृतः सम्प्रत्ययं सह्यतां
नास्त्येवोपशमोऽस्य तां प्रति पुनः किं त्वं मुधा ताम्यसि।
यन्मूढेन मया तदा कथमपि प्राप्तो न्वशोत्वा चिरं
विन्यस्तस्त्वयि सान्द्रचन्दनरसस्पर्शो न तस्याः करः ॥४६॥

(*Now enter the king seated acting love-sickness*)

King—(*Sighing*) Now let this heat caused by the fire of love be endured, O Heart ; verily there can be no abatement of it, why then do you pine for her in vain ? For, fool as I was, having then somehow reached and long taken hold of her hand whose touch is like that of thick sandal paste, it was not placed by me on you.

Beng. (তার পর মদনাবস্থার অভিনয় করিতে করিতে উপবিষ্ট রাজার প্রবেশ)। রাজা—(দীর্ঘনিঃশ্বাস ত্যাগ করিয়া) ওহে হৃদয়, এখন তোমাকে এই মদনের দেওয়া তাপ সহ্য করিয়া থাকিতে হইবে। এ তাপের লাঘব হইতে পারে না, তবে আর কেন বৃথা তাহার জন্ম কাতর হইতেছ ? তোমার এ বিপদের মূলে আমি। কারণ, সে দিনে ভাগ্যক্রমে তাহার হাতখানি হাতে লইয়াছিলাম—আহা ! যেন পেষা চন্দন গাঢ় করিয়া সে হাতখানি করা হইয়াছে—তথাপি আমি মূর্খ, সেখানি তোমার উপর রাখিয়া দিই নাই।

CHARCHA

1. प्रविशति उपविष्टः—This combination sounds strange. But the fact is प्रविशति does not imply that the king actually walks up to the spectators' view, but only that he is *discovered* seated. Hence प्रविशति means चक्षुर्विषयो भवति। Thus there is no room for the rejoinder उपविष्टश्चेत् कथं नाम प्रविशति।

2. निःश्वस्य—निःश्वास is inseparable from existence. Hence there is प्रकर्षविवक्षा here, *i. e.*, निःश्वस्य = दीर्घं निःश्वस्य।

3. सम्प्राप इति। अन्वयः—हे हृदय यत् तदा कथमपि प्राप्तः तस्याः सान्द्रचन्दनरसस्पर्शः करः चिरं गृहीत्वा (अपि) मूढेन मया त्वयि न विन्यस्तः (तत्) सम्प्रति अशान्तज्वलनः अयं तापः सह्यताम्। अस्य उपशमः नास्त्येव। तां प्रति पुनः किं त्वं मुधा ताम्यसि ? व्याख्या—हे 'हृदय' मदीयं चित्तः 'यत्' यस्मात् 'तदा' कदलीगृहसन्निकर्षे 'कथमपि' अविज्ञातेन विधिना 'प्राप्तः' आसादितः 'तस्याः' बालायाः 'सान्द्रस्य' घनस्य 'चन्दनरसस्य' मलयजद्रवस्य 'स्पर्शः' इव सुखशीतलः स्पर्शो यस्य तथाविधः 'करः' चिरं बहुकालं 'गृहीत्वा' अपि 'मूढेन' कर्तव्याकर्तव्यानभिज्ञेन अधीरेण मयेति; 'मया त्वयि न विन्यस्तः' निहितः, तत् तस्मात् [कृतापराधमिमम्] 'सम्प्रति'

अधुना 'अरावनलेन' कामाग्निना 'क्षतः अयं तापः' दाहः 'सह्यताम्' अनुभूयतां त्वया। मम अविमृश्यकारितायाः फलं मदीयं हृदयमनुभवतु। कथमपि प्राप्ता प्रनष्टा अलभ्या एव सा तत् न हि क्षणिकोऽयमनुभवः। 'अस्य' तापस्य 'उपशमः' लाघवं 'नास्त्येव' नैव विद्यते चिरमेवायं सह्यताम्। 'तां' बालां 'प्रति पुनः' भूयः 'किं' कथं 'त्वं ताम्यसि' तत्प्राप्त्युत्कण्ठया खिद्यसे।

4. सन्तापः—Heat ; perhaps the king felt feverish.

5. अरावनल &c.—अररूपः अनलः। शाकपार्थिवादि। तेन क्षतः।

6. तां प्रति—This is from As. N. As. B reads मां प्रति। This does not give good sense. Prof. Ghate reads सम्प्रति which sounds awkward after the सम्प्रति in the first line.

7. सान्द्र &c.—Dissolve as in व्याख्या। सान्द्र is घन thick. "घनं निरन्तरं सान्द्रम्" इत्यमरः। The सान्द्रता gives some idea of solidity to the touch, hence compares better with the touch of the hand. शीतलता is of course a common attribute.

8. कथमपि प्राप्तः—Compare "प्राप्ता कथमपि दैवात्", Act. II, Sl. 43.

6. अहो महदाश्चर्यम्! तथाहि—

मनश्चलं प्रकृत्यैव दुर्लक्ष्यञ्च तथापि मे।
कामिनैतत् कथं विद्धं समं सर्वैः शिलीमुखैः ॥ ४७ ॥

Hullo! A stupendous marvel! For, mind is by nature indeed in motion and invisible. Yet how is this one of mine equally well pierced by Kama (Cupid) with all his arrows?

Beng. অহো! কি আশ্চর্য্য! দেখ—মন স্বভাবতঃ অস্থির ও দৃষ্টির বহির্ভূত। তথাপি কি করিয়া আমার এই মনকে কাম তাহার সব কয়টী বাণেই সমান বিদ্ধ করিল?

मन इति। अन्वयः—मनः प्रकृत्यैव चलं दुर्लक्ष्यञ्च। तथापि कथं मे एतत् कामिन सर्वैः शिलीमुखैः समं विद्धम्? व्याख्या—'मनः' अन्तःकरणं 'प्रकृत्या एव' स्वभावादेव 'चलम्' अस्थिरम् अतो निपुणैरेव धन्विभिर्वेधनीयं तदुपरि 'दुर्लक्ष्यञ्च' अनवयवत्वात् चक्षुषा दुर्ग्रहमिव। 'तथापि' एवं वेधाभावस्य कारणद्वयेऽपि सति 'कथं'

केन प्रकारेण 'मे एतत्' इदं मनः 'कामिना' धन्विना मदनेन 'सर्वैः शिलीमुखैः' पञ्चभिरपि बाणैः 'समं' तुल्यं 'विद्धं' भिन्नम्। चलञ्च अचक्षुर्ग्राह्यञ्च लक्ष्यं तथापि पञ्चसु एकस्यापि बाणस्य अलक्ष्ये पातो नाभूत् सर्वेऽपि तुल्यमभिन्दन् मे मनः इत्यहो महदाश्चर्यम्।

CHARCHA

1. दुर्लक्ष्यम्—लक्ष+णिच्+यत् or ण्यत् लक्ष्यम् visible. दुःखेन लक्ष्यम्, प्रादितत्—। It is in motion hence difficult to aim at. Over and above this it is invisible which adds to the difficulty. If लक्ष्य be taken as *aim*, then compound दुःस्थितं लक्ष्यम्, प्रादितत्—। Now construe 'प्रज्ञया एव चलं मनः दुर्लक्ष्यञ्च' दुर्लक्ष्यमिव चञ्चलत्वादिति भावः। चकारोऽवधारणे।

2. समम्—Commentators all take it as meaning युगपत् simultaneously. But if arrows are shot *simultaneously* the chance is they will all succeed or all fail. Hence there is nothing surprising in युगपद्वेध—it is a matter of chance. But it becomes really wonderful if five arrows shot one after another *all* succeed without a miss-hit. I have therefore taken समम् in the sense of तुल्यम्।

3. शिलीमुखैः—शिली is शल्य a needle. शिली मुखे येषां तैः। With arrows. "अलिबाणौ शिलीमुखौ" इत्यमरः।

7. (ऊर्द्ध्वमवलोक्य) भोः कुसुमधन्वन्,

बाणाः पञ्च मनोभवस्य नियतास्तेषामसंख्यो जनः
प्रायोऽस्मद्विध एव लक्ष्य इति यल्लोके प्रसिद्धिं गतम्।
दृष्टं तत्त्वयि विप्रतीपमधुना यस्मादसंख्यैरयं
विद्धः कामिजनः शरैरशरणो नीतस्त्वया पञ्चताम्॥ ८॥

(*Looking over head*) Ho! Flower-bowed Cupid,—"Arrows of mind-begotten Cupid are restricted to the number five; of

them, countless people, mostly like me, to be sure, are the mark"; this, that has got currency in the world is now seen in you reversed. For, this helpless host of lovers, pierced with countless shafts, is reduced by you to the state of the five.

Beng. (উপরের দিকে চাহিয়া) ওহে পুষ্পধন্বন্, লোকে বলে তোমার পাঁচটী মাত্র বাণ, কিন্তু তার লক্ষ্য অসংখ্য লোক—প্রায়ই আমার মত। এখন তোমাতে তার উল্টা দেখিতেছি। কারণ, এই নিরুপায় কামিবর্গকে তুমি অসংখ্য শরে বিদ্ধ করিয়া পঞ্চত্ব পাওয়াইতেছ।

बाणा इति। अन्वयः—"मनोभवस्य पञ्च बाणा नियताः। तेषां प्रायः मद्विधः असंख्य एव जनः लक्ष्यः" इति यत् लोके प्रसिद्धिं गतं त्वयि तत् अधुना विपरीतं दृष्टम्। यस्मात् अशरणः अयं कामिजनः त्वया असंख्यैः शरैर्विद्धः पञ्चतां नीतः। व्याख्या—'मनोभवस्य' मनसिजस्य कामस्य 'पञ्च बाणाः नियताः' पञ्च एव शरा निर्द्दिष्टाः नाधिका न न्यूनाः। 'तेषां' शराणां 'प्रायः' बाहुल्येन 'मद्विधः' मादृशः शरानलतापितः 'असंख्य एव जनः' अनन्त एव भुवनवासी पुरुषः 'लक्ष्यः' वेध्यः 'इति यत् लोके' जगति 'प्रसिद्धिं गतं' प्रथायं प्राप्तं 'त्वयि' भवद्विषये 'तत्' जनवचनम् 'अधुना' सम्प्रति त्वया विद्धे मयि 'विपरीतं' विपर्य्यस्तं 'दृष्टं' लक्षितं मया। कारणमाह—'यस्मात्' यतः 'अशरणः' अगतिकः 'अयं कामिजनः' एष कामुकवर्गः [पक्षे एष मल्लक्षणः कामयमानावस्थो जनः अहमेव इत्यर्थः] 'त्वया असंख्यैः शरैः' प्रतिपुरुषं विद्धत्वात् अनन्तैर्बाणैः न तु पुनः नियतैः पञ्चभिरेव [पक्षे अशरणस्य मादृशस्य लक्ष्यस्य स्वयमयुध्यमानत्वात् 'अदृष्टं संख्यं' युद्धं यैः तथाविधैः 'शरैः'] 'विद्धः' भिन्नः शूले मांसखण्डमिव ग्रथितः सन् 'पञ्चतां' पञ्चसंख्यात्मकतां पञ्चभिर्बाणैः पञ्चधा एव ग्रथितत्वादित्यर्थः [पक्षे 'पञ्चतां' पञ्चभूतभावं मृत्युमित्यर्थः] 'नीतः' प्रापितः। तन्मते बाणाः पञ्च, वेध्या असंख्या इति न। बाणा एव असंख्या वेध्या एव पञ्च इति तत्त्वम्, भावार्थः।

CHARCHA

1. कुसुमधन्वन्—कुसुमं धनुर्यस्य इति कुसुमधनु + अनङ् समासान्तः कुसुमधन्वन् (प्रातिपदिक)। तत्सम्बुद्धौ। The अनङ् is optional by "वा संज्ञायाम्"।

2. प्रायः—प्रायस् is an अव्यय meaning here बाहुल्य। Comp. "प्रायः प्रत्ययमाधत्ते स्वगुणेषूत्तमादरः"।

3. लक्ष्यः—लक्ष + णिच् + यत् लक्ष्यः to be aimed at.

4. विप्रतीपम्—प्रतिगता आपः अस्मिन् इति प्रति अप् + अ समासान्त by "ऋक्पूरब्धूःपथामानक्षे" = प्रति + ईप by "द्व्यन्तरुपसर्गेभ्योऽप ईत्" = प्रतीपम् opposed. विशेषेण प्रतीपम् reversed. See व्याख्या।

5. अधुना—Now. The force is *now* that I am hit myself I feel it and can appreciate the agony of others that are hit likewise.

6. असंख्यैः—For the double sense see व्याख्या। When applied to the host of lovers, say अनन्ता संख्या एषाम्। This does not suit when by कामिजन he means himself. Then take संख्य as the word meaning आहव battle as in the व्याख्या। "संख्यमाहवे" इति हैमः। This second sense suits the whole host of lovers also.

7. कामिजनः—जन means here समूह। कामिनां जनः the whole body of lovers in the world. Also कामी चासौ जनश्च कामिजनः one in love ; एष कामिजनः then refers to himself—This love-stricken self of mine.

8. पञ्चताम्—To each arrow a number of love-stricken people is spitted like meat to be roasted. All are taken up with his five arrows. Thus they are reduced to the number five. Referred to himself पञ्चता is *death.*

8. (विचिन्त्य) न तथाहमेवमवस्थमात्मानमनुचिन्तयामि यथा अन्तर्गूढकोपसम्भारया देव्या लोचनगोचरगतां तामेव तपस्विनीं सागरिकाम्। तथाहि—

ह्रिया सर्वस्यासौ हरति विदितास्मीति वदनं
द्वयोर्दृष्ट्वालापं कलयति कथामात्मविषयाम्।

सखीषु स्मेरासु प्रकटयति वैलक्ष्यमधिकं
प्रिया प्रायेणास्ते हृदयनिहितातङ्कविधुरा ॥ ४८ ॥

प्रेषितश्च मया तद्वार्त्तान्वेषणाय कथं चिरयति वसन्तकः ?

(*Reflecting*) I think not so much of my own self thus circumstanced as of that poor Sagarika placed within the range of vision of the queen with gathered wrath pent up within. Thus—My darling thinking she is found out lives mostly confounded by fright cherished at heart—Through shame she averts her face from all ; noticing conversation between two people she deems the talk as having herself for its subject ; friends smiling, she manifests the deeper confusion.

Beng. (চিন্তা করিয়া) আমার এ দশা হইয়াছে সেজন্য ভাবি না, ভাবি বেচারী সাগরিকার জন্য। দেবীর পেটের ভিতরে রাগের বোঝা, আর সে সর্বদা তাঁর চক্ষের উপরেই রহিয়াছে। দেখ—প্রিয়ার প্রাণের ভিতরে যে ভয় ঢুকিয়াছে তাহাতে সে প্রায়ই ম্রিয়মাণ হইয়া আছে। কাহারও দিকে সোজা তাকাইতে পারে না, এ সব টের পাইয়াছে এই ভাবিয়া মুখ ফিরাইয়া লয় ; দুজনাতে কথা কহিতেছে দেখিলে মনে করে তাহারই কথা বলিতেছে ; সখীদের কাহারও মুখে হাসি দেখিলে ভাবে তাহাকেই লক্ষ্য করিয়া হাসিতেছে ও লজ্জায় যে মরিয়া যায়। তাহার খবর লইবার জন্য বসন্তককে পাঠাইয়াছি, সে দেরি করিতেছে কেন ?

CHARCHA

1. एवमवस्थम्—एवम् ईदृशी अवस्था यस्य। This is As. B's reading. As. N has skipped over the passage. Boht. reads एतदवस्थम् (एषा अवस्था यस्य)।

2. अन्तर्गूढ़ &c.—कोपस्य सम्भारः = सम्भृतः कोपः। भावानयने द्रव्यानयनम्। अन्तः मध्ये गूढ़ः कोपसम्भारः यस्याः। Her anger waxes within, hence the more dangerous.

3. लोचन &c.—गावश्चरन्त्यस्मिन् इति गो + चर + घ अधिकरणे गोचरः range. लोचनयोर्गोचरः। तं गता। The queen cherishes spite against her but professes kindness ; and the poor girl is always under her eye. Hence she has to be pitied.

4. तपस्विनीम्—तपस्विनी poor, one deserving pity शोच्या। "वृति-शोच्यो तपस्विनी" इति विश्वाख्यमेव:।

5. श्रियेति। अन्वय:—विदिताम्मि इति प्रिया प्रायेण हृदयातङ्कविधुरा आस्ते—असौ श्रिया सर्वस्व वदनं हरति, द्वयो: आलापं दृष्ट्वा आत्मविषयां कथां कलयति, सखीषु स्मेरासु अधिकं वैलक्ष्यं प्रकटयति। व्याख्या—'विदिताम्मि' इत्थं राज्ञा सङ्गता इत्यनेन प्रकारेण परिज्ञाताम्मि 'इति' मत्वा 'प्रिया' दयिता मे सागरिका 'प्रायेण' बाहुल्येन 'हृदये' मनसि 'निहित:' बद्धमूल: य: 'आतङ्क:' भीति: तेन 'विधुरा' आकुला 'आस्ते' तिष्ठति। तदेव प्रपञ्चयति—'असौ' सा दयिता 'श्रिया' लज्जया 'सर्वस्व' जनस्य सम्बन्धे 'वदनं हरति' मुखं व्यावर्तयति। 'द्वयो:' जनयो: 'आलापं दृष्ट्वा' यौ कौचित् आलपत: इति दृष्ट्वा 'आत्मविषयां' स्वसंसृष्टां 'कथां कलयति' मन्यते। 'सखीषु स्मेरासु' येन केनापि कारणे सहासासु सतीषु 'अधिकं वैलक्ष्यं' अपत्रपां लज्जां 'प्रकटयति' दर्शयति। अहो जीवनयातना! तत् तामेव शोचामि नात्मानम्।

6. सर्वस्य—शेषे षष्ठी। सर्वस्य सम्बन्धे हरति।

7. असौ हरति—This is the reading of As. B, Dasarupa &c. Boht. reads अधो नयति। Tarka. &c. read अधो नयति। As. N., Nya, &c. read अधो नयति (Explain सर्वस्य सम्बन्धे अवनतमुखी भवति)।

8. विदितास्मीति—This is the reason for her confusion—विधुरता। विदिता अतएव हृदये आतङ्क: ततो विधुरा।

9. वैलक्ष्यम् &c.—वैलक्ष्य is लज्जा। She always feels ashamed, but the shame is the greater when friends laugh.

10. प्रायेण—Here the word is प्राय, in Sl. 48 it is प्रायस्। Both mean बाहुल्य। "प्राय: पुमाननशने मृत्यौ बाहुल्यतुल्ययो:" इति मेदिनी। For प्रायस् comp. "प्रायो भूम्नि" इत्यमर:। भूम्नि बाहुल्ये।

11. हृदय &c.—विगता धू: कार्यभार: यस्या: इति विधुर + अ + टाप् स्त्रियाम्। "विधुरं विकले विदु" see व्याख्या। विधुरता is a general term of which the first three lines offer particular cases.

9. (तत: प्रविशति हृष्टो वसन्तक:)

विदू—(सपरितोषम्) ही ही भो:! कोसम्बीरज्जलाहे वाकि च तादिसो ण पिअवअस्सस्स परितोसो आसी जादिसो मम

सआसादो अज्ज पिअवअस्सं सुणिअ भविस्सदि त्ति तक्केमि। ता जाव गदुअ पिअवअस्सस्स णिवेदइस्सं [ह्री ह्री भोः ! कौशाम्बीराज्यलाभेनापि न तादृशः प्रियवयस्यस्य परितोष आसीत् यादृशः मम सकाशात् अद्य प्रियवचनं श्रुत्वा भविष्यति इति तर्कयामि। तत् यावत् गत्वा प्रियवयस्यस्य निवेदयिष्यामि]। (परिक्रम्य अवलोक्य च) कधम्। एसो पिअवअस्सो जधा इमं ज्जेव्व दिसं अवलोअन्तो चिट्ठदि तह तक्केमि मं ज्जेव्व पडिवालेदि। ता जाव णं उवसप्पामि [कथम् ! एष प्रियवयस्यो यथा इमामेव दिशमवलोकयन् तिष्ठति तथा तर्कयामि मामेव परिपालयति। तत् यावदेनमुपसर्पामि]। (उपसृत्य) जअदु जअदु पिअवअस्सो। भो वअस्स दिट्ठिआ वड्ढसि समीहिदकज्जसिद्धीए [जयतु जयतु प्रियवयस्यः। भो वयस्य, दिष्ट्या वर्द्धसे समीहितकार्य्यसिद्ध्या]।

(*Now enter Vasantaka with joy*)

Jest.—(*With satisfaction*) Hullo ! Hullo ! Ho ! Methinks such delight did not come unto my dear friend even from the attainment of the kingdom of Kausambi as will occur today on receiving the good news from me. So I will go and tell my dear friend. (*Going round and observing*) How so ! As dear friend waits looking this very way, so I think he is awaiting me. I will therefore approach him. (*Approaching*) Prosper, let dear friend prosper. Ho ! friend, luckily you prosper by success in the work desired.

Beng. (তার পর হৃষ্ট বসন্তকের প্রবেশ)। বিদূ—(সন্তোষের সহিত) হাঃ ! হাঃ ! হো ! আমার কাছ থেকে আজ এ সুসংবাদ শুনে প্রিয় বয়স্যের যা আনন্দ হবে, আমার মনে হয় কৌশাম্বীর রাজত্ব পেয়েও সে আনন্দ হয় নাই। তবে যাই বলি

গিয়া। (ঘুরিয়া ও দেখিয়া) তাই তো! প্রিয় বয়স্য যখন এই দিকেই তাকাইয়া বসিয়া আছেন তখন মনে হয় আমারই অপেক্ষা করিতেছেন। যাই, কাছে যাই। (কাছে গিয়া) জয় হউক, প্রিয় বয়স্যের জয় হউক। ওগো বয়স্য, কপালের জোরে অভীষ্ট কার্য্য সিদ্ধ হইল, আপনার বৃদ্ধি হইল।

CHARCHA

1. ही ही भो:—See Act II, para 12. The jester is overjoyed at the success of his mission.

2. कौशाम्बी &c.—Kausambi was the capital of the Vatsa country. कौशाम्बीराज्य is the same as वत्सराज्य ।

3. प्रियवचनम्—He refers to the news that Sagarika will meet him in the Madhavi-bower.

4. कथम्—This expresses surprise. The jester is surprised on seeing that the king has already become anxious and is impatiently awaiting his return.

5. एनम्—अन्वादेशे एनादेश: ।

6. समीहित &c.—सम् + ईह + क्त कर्मणि समीहित desired. समीहितं कार्य्यम् । तस्य सिद्धि: । तया । The समीहितकार्य्य is सागरिकासमागमसङ्घटनम् ।

10. राजा—(सहर्षम्) वयस्य, अपि कुशलं प्रियाया: सागरिकाया: ?

King—(*With joy*) Friend, is it all well with my darling Sagarika ?

विदू—(सगर्वम्) भो अइरेण सअं जेव्व पेक्खिअ जाणिस्ससि [भो अचिरेण स्वयमेव प्रेक्ष्य ज्ञास्यसि] ।

Jest.—(*With exultation*) Ho ! You will soon know seeing her thyself.

राजा—(सपरितोषम्) वयस्य, दर्शनमपि भविष्यति प्रियाया: ?

King—(*With satisfaction*) Friend, would there be an interview too with my darling ?

विदू—(साहङ्कारम्) भोः कीस ण भविस्सदि जस्स दे उवहसिदविहप्पदिबुद्धिविहवो अहं अमच्चो [भोः कस्माद्व भविष्यति यस्य ते उपहसितबृहस्पतिबुद्धिविभवः अहममात्यः] ।

Jest.—(*Triumphantly*) Ho ! How could it not be unto you to whom the counsellor is myself that mocks the majesty of the wit of Brihaspati ?

राजा—(विहस्य) न खलु चित्रम् । किं न सम्भाव्यते त्वयि ? तत् कथय विस्तरतः श्रोतुमिच्छामि ।

King—(*Laughing*) Not indeed strange ! What is not possible with thee ? So speak, I wish to hear in detail.

विदू—(कर्णे एवमेवं कथयति) ।

Jest.—(*Whispers in the ear*).

राजा—(सपरितोषम्) साधु वयस्य साधु ! इदं ते परितोषिकम् । (इति हस्तादवतार्य्य कटकं ददाति) ।

King—(*With delight*) Well done ! Friend, well done ! This is your reward. (*Offers a bracelet taking it off his own hand*).

विदू—(कटकं परिधाय आत्मानं निर्वर्ण्य) भोदु एव्वं दाव सुद्धसुवण्णकडअमण्डिअहत्थं अत्तणो बम्हणीए गदुअ दंसइस्सं [भवतु एवं तावत् शुद्धसुवर्णकटकमण्डितहस्तम् आत्मनो ब्राह्मण्यै गत्वा दर्शयिष्यामि] ।

Jest.—(*Wearing the bracelet and surveying his person*) Well, I will go and show my wife my hand thus adorned with a bracelet of pure gold.

राजा—सखे, पश्चाद्दर्शयिष्यसि। ज्ञायतां तावत् किमव-शिष्टमह्न इति।

King—Friend, you will show it later ; now see what is left of the day.

Beng. রাজা—(সহর্ষে) বয়স্য, প্রিয়া সাগরিকার কুশল তো ? বিদূ—(সগর্বে) ওগো অচিরে আপনি নিজেই দেখিয়া জানিতে পারিবেন। রাজা—(সন্তোষের সহিত) বয়স্য, প্রিয়ার সহিত সাক্ষাৎও হইবে ? বিদূ—(জাঁকের সহিত) ওগো হবে না কেন ? আপনার মন্ত্রী যে আমি, যার বুদ্ধি বৃহস্পতির বুদ্ধিকেও উপহাস করে। রাজা—(হাসিয়া) আশ্চর্য্য নয়! তোমাতে সবই সম্ভব। তবে বল সবিস্তর শুনিতে চাই। বিদূ—(কাণে এই এই বলিল)। রাজা—(আহ্লাদের সহিত) সাধু, বয়স্য সাধু! এই তোমার পুরস্কার। (হাত হইতে খুলিয়া বালা দান)। বিদূ—(বালা পরিয়া, নিজের দিকে চাহিয়া) ভাল, খাঁটী সোণার বালায় হাতখানি এমন সাজিয়াছে, যাইয়া ব্রাহ্মণীকে দেখাই। রাজা—সখে, পরে দেখাইবে, এখন দেখ বেলা কি আছে।

CHARCHA

1. सहर्षम्—The jester's greeting shows that all is well hence the satisfaction.

2. सगर्वम्—The exultation is due to the fact that he has arranged for a visit ; so instead of saying a simple 'yes' he says 'स्वयमेव ज्ञास्यसि'।

3. उपहसित &c.—उपहसित: बृहस्पतेर्बुद्धिविभव: येन।

4. न खलु चित्रम्—I do not wonder that I am going to have an interview.

5. एवमिदम्—This stands for the news that is suppressed—withheld from the audience.

6. पारितोषिकम्—See Act II, para 23.

7. कटकम्—कटक is वलय bracelet. "कटकं वलयी स्त्री" इत्यादि त्रिकः।

8. स्वसुवर्ण &c.—The text here seems corrupt. स्व should stand uncompounded. The construction then is—एवं स्वसुवर्ण-

कटकमङ्कितम् आत्मनो हस्ते ब्राह्मणो दर्शयिष्यामि । गुरुं यत् सुवर्णं तेन अङ्कितम् &c. As. N reads सौवर्णं । Explain—गुरुं सुवर्णम् गुरुसुवर्णम् । तस्य विकारः इति गुरुसुवर्णं + अण् गुरुसौवर्णम् । तादृशं कटकम् &c. But the उत्तरपदवृद्धि here is irregular. We cannot attach अण् to सुवर्ण alone and then compound as गुरुच तत् सौवर्णंच गुरुसौवर्णम् because that attaches गुरुता to कटक । Whereas we want to attach it to सुवर्ण । We have therefore rejected this reading. As. B is here hopelessly corrupt. Our reading is adopted from Boht.

11. (विलोक्य) भो पेक्ख पेक्ख । एसो क्खु गुरुआणुराअक्खित्तहिअओ सञ्झावहुदिण्णसङ्केओ विअ अत्थगिरिसिहरकाणणमणुसरदि भअवं सहस्सरस्सी [भो प्रेक्षस्व प्रेक्षस्व । एष खलु गुरुकानुरागोत्क्षिप्तहृदयः सन्ध्यावधूदत्तसङ्केत इव अस्तगिरिशिखरकाननमनुसरति भगवान् सहस्ररश्मिः] ।

Jest.—(*Observing*) Look, Ho ! look. Here, the glorious thousand-rayed (Sun), with his heart turned by deep love, is, to be sure, proceeding towards the wood on the top of the setting hill as if with a tryst made by Eve, his bride.

राजा—(विलोक्य सहर्षम्) सखे, सम्यगुपलक्षितम् । पर्यवसितमहः । तथाहि—

अध्वानं नैकचक्रः प्रभवति भुवनभ्रान्तिदीर्घं विलङ्घ्य
प्रातः प्राप्तुं रथो मे पुनरिति मनसि न्यस्तचिन्तातिभारः ।
सन्ध्यामृष्टावशिष्टस्वकरपरिकरस्पृष्टहेमारपङ्क्ति
र्व्याकृष्यावस्थितोऽस्तक्षितिभृति नयतीवैष दिक्चक्रमर्कः ॥ ५० ॥

King—(*Observing—with joy*) Rightly observed, friend ; the day has declined. Thus—The Sun, with a great load of care laid on his mind that his car with a single wheel will not

be able to come back in the morning after having traversed a course which is long through wandering over the universe, having halted, drags and directs to the setting-hill, as it were, the wheel of the cardinal points whose golden spokes are visible in the array of his own rays left after some of them had been wiped out by dusk.

Beng. বিদূ—(দেখিয়া) ওগো, দেখুন, দেখুন। প্রবল অনুরাগে ভগবান্ সহস্র-রশ্মির হৃদয় আকুল হইয়াছে। সন্ধ্যা বধূ যেন তাঁহাকে সঙ্কেত করিয়াছেন, আর তিনি অস্তগিরির শিখরে যে বন আছে সেই দিকে তাঁহার সহিত মিলিত হইতে চলিয়াছেন। রাজা—(দেখিয়া আনন্দের সহিত) সখে, ঠিক ঠাহরাইয়াছ। বেলা শেষ হইয়াছে। দেব সূর্য্যদেবের মহাভাবনা হইয়াছে যে তাঁহার রথে একখানি বই চাকা নাই, তবে সে রথ কি করিয়া এই তাবৎ সংসার ভ্রমণের দীর্ঘপথ অতিক্রম করিয়া ঠিক কাল প্রাতে আসিয়া উপস্থিত হইতে পারিবে? স্থির করিলেন আর একখানি চাকা বসাইতে হইবে। দেখিলেন দিঙ্মণ্ডলের চক্রখানি জমীর উপর পড়িয়া আছে। তাই থামিয়া দাঁড়াইয়া সেখানি টানিয়া খাড়া করিয়া অস্তগিরির উপরে লইয়া যাইতেছেন—নিজের রথে জুড়িবেন। সন্ধ্যার প্রভাবে তাঁহার তেজ কমিয়া গিয়াছে, যাহ বাকী তেজ শিখার আকারে উপরের দিকে চলিয়াছে, ঐ গুলি প্রকৃত পক্ষে সে চাকার মধ্যের সোণার দণ্ডগুলি।

CHARCHA

1. গুরুকায় &c.—'গুরুকৈব অনুরাগীব ভানুর্বিম্বং হৃদয়ং' যস্য তথাবিধঃ 'ভগবান্ সহস্ররশ্মিঃ সন্ধ্যারূপয়া বধ্বা' দয়িতয়া 'দত্তঃ সঙ্কেতঃ' যস্মৈ তথাবিধঃ সন্ 'অস্তগিরিশিখরে' যৎ 'কাননং' তৎ 'অনু' তদেব লক্ষ্যীকৃত্য 'ব্রজতি' গচ্ছতি। অস্তগিরিশিখরকাননে সঃ ভগবান্ মিলিতা ইতি প্রিয়য়া বিজ্ঞাপিতঃ তদভিমুখমেব ধাবতি। The অনুরাগ is visible in the ruddy appearance of the sun at dusk. The phrase গুরুকায় &c. has already appeared in Act II, para ৩a. অনু in অনুব্রজতি is a কর্মপ্রবচনীয় implying লক্ষণ। It cannot be taken as an উপসর্গ of ব্রজতি, because অনুব্রজন is possible of one who is in motion. The কানন is not in motion. Besides there is no motive for the অনুব্রজন of কানন। This speech of the Jester is a hint to the king to follow the example

of the Sun and retire to the Madhavi-bower and await the arrival of Sagarika there. आदित्य इवाहं भवानपि यथा दत्तसङ्केतः तत् माधवीलतामण्डपमेव एव सम्प्रति सरतु इत्याशयः।

2. पर्य्यवसितम्—परि + अव + सो + क्त कर्त्तरि ended.

3. अध्वानमिति। अन्वयः—एकचक्रो मे रथः भुवनभ्रान्तिदीर्घम् अध्वानं विलङ्घ्य प्रातः पुनः प्राप्तुं न प्रभवति इति मनसि न्यस्तचिन्तातिभारः एषः अर्कः अवस्थितः सन् सन्ध्याकृष्टावशिष्टस्वकरपरिकरस्पष्टहेमारपङ्क्ति दिक्चक्रं व्याकृष्य अस्तक्षितिभृति नयतीव। व्याख्या—'एकम्' एकमेव 'चक्रं' यस्य तादृशो द्वितीयचक्र-विकलो 'मे रथः भुवने' समग्राकाशमण्डले या 'भ्रान्तिः' भ्रमणं तेन 'दीर्घम् अध्वानं' वर्त्म 'विलङ्घ्य' व्यतीत्य 'प्रातः' प्रभाते 'पुनः प्राप्तुं' प्रत्यागन्तुम् उदयगिरौ इति शेषः 'न प्रभवति' न शक्नोति अपि तु प्रायस्यमेव तेन 'इति' अनेन प्रकारेण 'मनसि' चित्ते 'न्यस्तः' आहितः 'चिन्तायाः अतिभारो' येन तादृशः 'एषः अर्कः' सूर्य्यः 'अवस्थितः' अर्द्धमार्गे एव स्थगितः सन् 'सन्ध्यया' ये 'आकृष्टाः' विलुप्ताः तेभ्यः 'अवशिष्टः' अतिरिक्तः यः 'स्वकराणां' सन्ध्याकृष्टानां निजकिरणानां 'परिकरः' परिपाटी, क्रम-विन्यास इति यावत् स एव 'स्पष्टा' स्फुटा 'हेमारपङ्क्तिः' सौवर्णनाभिशलाकानां श्रेणी यस्य तादृशं 'दिक्चक्रं' दिङ्मण्डलरूपं चक्रं रथाङ्गं 'व्याकृष्य' समतलपातात् उत्तोल्य ऊर्द्ध्वपातमवस्थाप्य 'अस्तस्य' अदर्शनस्य 'क्षितिभृति' गिरौ 'नयति इव' नीत्वा तत्र स्वरथे द्वितीयचक्रस्थाने योजयति इव इत्युत्प्रेक्षा। स्रग्धरा वृत्तम्।

4. एकचक्रः—एकं चक्रं यस्य सः। The sun's chariot is supposed to have only one wheel. Hence like an one-legged man it is supposed to be slow in its progress. It is therefore natural to doubt its return in time on the morrow. On एकचक्र the *Vachaspatya* quotes the Sruti—"सप्त युञ्जन्ति रथमेकचक्रम्"।

5. सन्ध्याकृष्ट &c.—For समास see व्याख्या। परि + कृ + घ अधिकरणे परिकरः a collection समूहः। "प्रयुज्यते परिकरः समूहारम्भयोरपि" इति शाश्वतः। अर is चक्राङ्ग the limbs of a wheel, *i. e.*, the spokes. "अरं शीघ्रे च चक्राङ्गे" इति मेदिनी। स्पष्ट is the reading of As. B. Several others, including As. N and Boht. read स्पृष्ट। सन्ध्याकृष्ट means "drawn by Eve", *i. e.*, appropriated by eve; this is almost the same as सन्ध्याग्रस्त। Again for परिकरस्पष्ट, Boht., Tarka &c. read परिकरैः स्पष्ट &c. the तृतीया in परिकरैः being इत्थं।

The spokes are called golden because the pencils of rays that

shoot upwards at dusk are really gold-coloured. The sun's chariot also is golden, so golden spokes are in keeping with the quality of the chariot. Our text here is from As. N.

12. अपिच—

यातोऽस्मि पद्मनयने समयो ममैष
सुप्ता मयैव भवती प्रतिबोधनीया ।
प्रत्यायनामयमितीव सरोरुहिण्याः
सूर्य्योऽस्तमस्तकनिविष्टकरः करोति ॥ ५१ ॥

तदुत्तिष्ठ तत्रैव माधवीलतामण्डपे गत्वा प्रियतमासङ्केता-वसरं प्रतिपालयावः ।

Moreover,—"I am going, O lotus-eyed one. This is my oath—"Asleep you are to be aroused by me alone"—thus, as it were, the sun, with its hand laid on her drooping head, creates confidence in the lotus plant. So get up, going to that very bower of the Madhavi-creeper, let us await the hour of tryst of my best beloved.

Beng. আরও দেখ—সূর্য্য অস্তাচলের মস্তকে কিরণ ঢালিয়াছেন, কিন্তু তা নয়, পড়ি যাইতেছেন এই দুঃখে পদ্মিনীর মস্তক অবনত হইয়াছে। সেই মাথায় স্নেহে হাত বুলাইয়া যেন তিনি বলিতেছেন—"হে পদ্মনয়নে, আমি চলিলাম, কিন্তু প্রতিজ্ঞা করিয়া যাইতেছি যে তোমাকে ঘুম ভাঙ্গিবার পূর্বেই আসিয়া আমিই জাগাইব।" তবে চল, সেই মাধবীমণ্ডপেই যাই, প্রিয়তমার সঙ্কেতের সময়ের অপেক্ষায় থাকি।

यात इति । अन्वयः—हे पद्मनयने यातः अस्मि । एष मम समयः । सुप्ता भवती मयैव प्रतिबोधनीया । अस्तमस्तकनिविष्टकरः सूर्यः सरोरुहिण्याः इति प्रत्यायनां करोतीव । व्याख्या—'यातः अस्मि' प्रस्थितोऽहमधुना । 'एष मम समयः' [illegible] प्रायः । [illegible] । अपि च 'एष मम समयः' इयं [illegible] मे प्रतिज्ञा । 'सुप्ता' [illegible] 'भवती मया एव' [illegible] 'प्रतिबोधनीया' [illegible] इति भावः ।

'अस्तस्य' अस्तगिरेः 'मस्तके निविष्टाः' निहिताः 'कराः' किरणा यस्य तथाविधः अस्तोन्मीयत इत्यर्थः 'सूर्यः सरोरुहिण्याः' पद्मिन्याः 'इति' अनेन प्रकारेण 'प्रत्ययनां करोतीव' प्रत्यावर्तनविश्वासं जनयतीव। इदमप्यर्थान्तरं ध्वनयते—'पद्ममिव' व्याप्तं 'नयनं' यस्याः हे तादृशि कान्ते 'यातः अस्मि' अत्र यामि। 'एष मम समयः' शपथः—'सुप्ता' निद्रिता 'भवती मया प्रतिबोधनीया एव' नूनं सङ्केतप्राप्तेन मया जागरयितव्या। 'अस्ते' अधोमुखे 'मस्तके' नायिकायाः शिरसि 'निविष्टः' स्थापितः 'करः' हस्तः यस्य तथाविधः 'सूर्यः' साहसिको नायकः 'सरोरुहिण्याः' लीलाकमल-हस्तायाः दयितायाः 'इति' अनेन प्रकारेण 'प्रत्ययनां करोतीव' विश्वासं जनयतीव। वसन्ततिलका वृत्तम्।

CHARCHA

1. पद्मनयने—पद्मं नयनमस्याः। सरोरुहिणी is the whole plant ; it is the lady of whom the पद्म is the eye. This is the reading of Dasarupa, As. N and Boht. As. B reads पद्मवदने। It is the lotus that closes up at dusk ; and as this closing up of the lotus is likened to the shutting of eyes in sleep, we prefer to treat पद्म as the नयन instead of वदन।

2. समयः—For double sense, काल and शपथ, see व्याख्या। "समयाः शपथाचारकालसिद्धान्तसंविदः" इत्यमरः।

3. प्रत्ययनाम्—प्रति + इ + णिच् + युच् भावे स्त्रियाम् प्रत्ययना conviction. बोधनार्थत्वात् न गमिभावः।

4. सरोरुहिण्याः—This also has a double sense, see व्याख्या। Girls of the arristocacy used formerly to carry a lotus with a view to add grace to their person. This was called लीलाकमल। Comp. "हस्ते लीलाकमलम्", "लीलारविन्दम् निवारयन्ती", "लीलाकमलपत्राणि गणयामास पार्वती" &c.

5. सूर्यः—See the double sense in the व्याख्या।

6. अस्तमस्तक &c.—See व्याख्या for double sense.

7. प्रियतमा &c.—अवसरत्वमिन् इति अव + सृ + अ अधिकरणे अवसरः opportunity, time, &c. सङ्केतस्य अवसरः।

13. विदू–सोहणं भणिदं [शोभनं भणितम्]। (इत्युत्तिष्ठत:)।

Jest.—Well said. *(Both get up).*

विदू—(विलोक्य) भो वअस्स, पेक्ख पेक्ख। एसो क्खु बहलीकिदविरलवणराइसण्णिवेसो गहीदघणपङ्कपीवरवणवराहमहिसकसणच्छवी पसरदि पुव्वदिसं पच्छादयन् तिमिरसङ्घाओ [भो वयस्य, प्रेक्षस्व प्रेक्षस्व। एष खलु बहलीकृतविरलवनराजिसन्निवेशो गृहीतघनपङ्कपीवरवनवराहमहिषकृष्णच्छविः प्रसरति पूर्वदिशं प्रच्छादयन् तिमिरसङ्घातः]।

Jest.—*(Observing)* Look, Ho ! friend, look. This mass of gloom that has deepened the sparsely grown lines of wood and has the dark look of wild and plump boar and bison that have taken up thick mud, advances covering up the eastern horizon.

राजा—(सहर्षं समन्ताद्विलोक्य) वयस्य, सम्यग्दृष्टम्। तथाहि—

पुरः पूर्वामेव स्थगयति ततोऽन्यामपि दिशं
क्रमात् क्रामन्नद्रिद्रुमपुरविभागं तिरयति।
उपेतः पीनत्वं तदनु भुवनस्येक्षणफलं
तमःसङ्घातोऽयं हरति हरकण्ठद्युतिहरः ॥५२॥

तदादेशय मार्गम्।

King—*(Looking round with joy)* Well noticed my friend ; thus—It is the east indeed that this mass of gloom, assuming the tinge of Hara's neck, first overspreads, and then the other quarters also ; advancing, it veils the sites of mountains, forests and cities, in order ; thereafter acquiring density it takes away from the world the use of eyes. Show me then the way.

Beng. বিদূ—বেশ বলিয়াছেন। (উভয়ের উত্থান)। বিদূ—(দেখিয়া) দেখুন, ওগো বয়স্য, দেখুন। তিমিরপুঞ্জ পূর্বদিক্ হইতে অগ্রসর হইতেছে, মূর্ত্তি কাল, যেন মহাকায় বনবরাহ ও বনমহিষের দল গায়ে খুব কাদা মাখাইয়া চলিয়া আসিতেছে, যেখানে যেখানে বন পাতলা ছিল সেখানেও এখন গহন বন বলিয়া মনে হইতেছে। রাজা—(সহর্ষে চারিদিক্ দেখিয়া) বয়স্য, ঠিক বলিয়াছ। দেখ—এ অন্ধকাররাশি মহাদেবের গলার বিষের মত নীল। এ আগে পূর্বদিকটাই ঢাকিয়া ফেলে তার পর অন্যান্য দিকে যায়। ক্রমে অগ্রসর হইয়া এ পর্বত, এ বন, এ নগর একরূপ দেশ বিভাগের লোপ করে। তার পর গাঢ়তর হইয়া লোকের চক্ষু নিষ্ফল করিয়া দেয়। তবে পথ দেখাইয়া চল।

CHARCHA

1. इत्युत्थितस्त: &c.—This is the text of As. B and As. N.

2. बहुली &c.—बहुल is घन dense. विरल is सान्तर thin. वनराजीनां सन्निवेश:। विरल: वनराजिसन्निवेश:। अबहुल: बहुल: सम्पद्यमान: कृत: विरलवनराजिसन्निवेशो येन। पल्लविश्य: 'गृहीता: घना: पङ्का:' यै: तादृशा: ये 'पीवरा:' स्थूला: 'वनचरा: वराहा: महिषाश्च' ते इव 'कृष्णच्छवि:' श्याममूर्त्ति:। वराहमहिषा: (द्वन्द्व)। वनवराहमहिषा: (शाकपार्थिवादि)। पीवरवनवराहमहिषा: (कर्मधा—)। गृहीतघनपङ्का: (बहु—)। गृहीतघनपङ्कपीवरवनवराहमहिषा (कर्मधा—)। कृष्णच्छवि: (बहु—)। Lastly उपमान कर्मधा—। Construe गृहीत......च्छवि: तिमिरसङ्घात: बहुली......वेश: सन् प्रसरति।

3. सहर्षम्—Joy because the hour of appointment has approached.

4. पूर्वदिशम्—पूर्वा दिक् पूर्वदिक्। "दिक्संख्ये संज्ञायाम्" इति समास:। It may be objected that पूर्व, दक्षिण &c. are here the संज्ञा, not पूर्वदिक्, दक्षिणदिक् &c. But सम्यक् ज्ञायते अनया इति संज्ञा। Hence as पूर्वदिक् is a complete (सम्यक्) identification of the quarter intended, this also may be treated as a संज्ञा।

5. पुर इति। अन्वय:—हरकण्ठद्युतिहर: अयं तम:सङ्घात: पुर: पूर्वां दिशमेव स्थगयति तत: अन्यामपि। क्रामन् क्रमात् अद्रिद्रुमपुरविभागान् तिरयति। ततश्च पीनत्वमुपेत: भुवनस्य ईक्षणफलं हरति। व्याख्या—'हरस्य' महादेवस्य य: 'कण्ठ:' तस्य या 'द्युति:' आभा नीलत्वमिति शेष: तां 'हरति' अनुकरोति य: तादृश:

ध्वान इति यावत् 'अयं तमसां सङ्घातः' तिमिरराशिः 'पुरः' प्रथमं 'पूर्वां' दिशमेव प्राचीमेव 'स्थगयति' तिरोधत्ते। 'ततः' पश्चात् 'अन्यामपि' अपरामपि दक्षिणां पश्चिमामुत्तराञ्च इत्यर्थः स्थगयति ['अन्या अपि दिशः' इत्येव पाठ्यम्]। 'क्रामन्' प्रसरन् अयं 'क्रमात्' यथोत्तरम् 'अद्रीणां' पर्वतानां 'द्रुमाणां' वृक्षाणामपि 'विभागान्' विभिन्नान् भागान् सन्निवेशान् 'तिरयति' आच्छादयति। 'तदनु' तत्पश्चात् 'पीनत्वमुपेतः' गाढ़तामापन्नः 'भुवनस्य' भूतलस्य लक्षणया मर्त्यानाम् 'ईक्षणानां' नेत्राणां 'फलं' रूपग्रहणमिति यावत् 'हरति' नाशयति। पश्चात्तु किञ्चिदपि नालक्ष्यते इति भावः।

6. पुरः—पूर्वस्मिन् काले इति पूर्व+ङि (७मी)+असि स्वार्थे। पुरः is often seen in connection with देश, but "—दिग्देश कालेषु—" contemplates no restriction; काले प्रत्ययः is also available. पूर्व becomes पुर् by "पूर्वाधरावराणामसि पुरधवश्चैषाम्"।

7. स्थगयति—The root स्थग is not enunciated by पाणिनि। Later writers have it in the sense संवरण, गोपन, आच्छादन &c. स्थग+णिच्+लट् तिप् स्थगयति covers up. घटादि। Comp. "विष्वङ्मोहः स्थगयति"—*Bhavabhuti*, "निमित्तशून्यैः स्थगिता रजोभिर्दिशः"—*Bhatti* &c.

8. अन्यां दिशम्—अन्याः दिशः in the plural is better. We cannot have जातावेकवचनम्। पूर्वा is specifically mentioned, and then अन्यत्व is contemplated with reference to पूर्वा; consequently we have व्यक्तित्व। Besides, if दिश् be supposed as in reality *one*, being the same as *space*, पूर्व, दक्षिण &c. being conventional only, then जातित्व is out of the question.

9. क्रमात्—क्रमेण is order. क्रमु पादविक्षेपे।

10. अद्रि &c.—अद्रिद्रुमपुराणि, इत्य। तेषां विभागाः।

11. तिरयति—तिरस् disappearance अन्तर्धि। Hence by लक्षणा it means अन्तर्धिमान्। तिरः करोति इति तिरस्+णिच्+लट् तिप्=तिरयति। The rule is "प्रातिपदिकाद्धात्वर्थे बहुलमिष्ठवच्च"।

14. विदू—एदु एदु पिअवअस्सो [एतु एतु प्रियवयस्यः]।

(इति परिक्रामतः)।

Jest.—Proceed, let my dear friend proceed. (*They go round the stage*).

विदू—(निरूप्य) भो वअस्स एदं क्खु समासण्णं बहुल-पादवदाए पिण्डीकिदान्धआरं विअ मअरन्दुज्जाणं। ता कधं एत्थ मग्गो लक्खीअदि [भो वयस्य, एतत् खलु समासन्नं बहुल-पादपतया पिण्डीकृतान्धकारमिव मकरन्दोद्यानम्। तत् कथ-मत्र मार्गो लक्ष्यते]।

Jest.—(*Scrutinising*) Ho! Friend, here is the Makaranda garden close by like gloom enmassed because of its richness in trees. How then can the way be seen here?

राजा—(गन्धमाघ्राय) वयस्य गच्छाग्रतः, ननु सुपरिचित एवात्र मार्गः। तथाहि—

पालीयं चम्पकानां नियतमयमसौ सुन्दरः सिन्धुवारः
सान्द्रा वीथी तथेयं बकुलविटपिनां पाटला पङ्क्तिरेषा।
आघ्रायाघ्राय गन्धं विविधमधिगतैः पादपैरेवमस्मिन्
व्यक्तिं पन्थाः प्रयाति द्विगुणतरतमोनिह्नुतोऽप्येष चिह्नैः॥५२॥

(इति परिक्रामतः)।

King—(*Scenting fragrance*) Friend, lead on, the way is indeed seen well here. Thus—This is surely the row of Champaka trees; this is that beautiful bed of Sindhubara trees; this again is the dense row of Vakula trees; this is the line of Patala shrubs. Thus here the way, though veiled by manifold gloom, becomes revealed by marks of trees reached by scenting and scenting the different odours. (*They go round*).

Beng. বিদূ—চলুন, প্রিয় বয়স্য চলুন (উভয়ের পরিক্রমণ)। বিদূ—(লক্ষ্য করিয়া) ওগো বয়স্য, এই তো মকরন্দ বাগান কাছেই রহিয়াছে, যেন একখণ্ড জমাট অন্ধকার। তা এতে পথ দেখিব কি করিয়া? রাজা—(গন্ধ পাইয়া) বয়স্য, আগে চল। এ রাস্তা তো বেশ জানা যাইতেছে। দেখ—এটা নিশ্চয় চম্পকের সারি। ওটা

সেই সুন্দর সিন্ধুবারের কেয়ারি। এটা বকুলের ঘন শ্রেণী। এটা পাটলের রেখা। এখানে ঘন অন্ধকারে পথ ঢাকা পড়িয়াছে বটে কিন্তু সেই সেই গন্ধ শুঁকিয়া গাছের শ্রেণী জানিলেই স্পষ্ট পথ দেখিতে পারা যায়। (উভয়ের পরিক্রমণ)।

CHARCHA

1. बहलपादपतया—बहला: घना: पादपा: अस्मिन् तस्य भाव: तया।

2. पिण्डीकृत &c.—पिण्ड is सङ्घात mass. अपिण्ड: पिण्ड: सम्पद्यमानं कृतम् अन्धकारम्। Gloom solidified.

3. पालीति। अन्वय:—नियतम् इयं चम्पकानां पाली। अयमसौ सुन्दर: सिन्धुवार:। तथा इयं बकुलविटपिनां सान्द्रा वीथी। एषा पाटला पङ्क्ति:। अस्मिन् द्विगुणतरतमोनिह्नुत: अपि एष पन्था: विविधं गन्धमाघ्रायाघ्राय एवमधिगतै: पादपैश्चिह्नै: व्यक्तिं प्रयाति। व्याख्या—'नियतं' निश्चितम् [अयं सर्वत्र सम्बध्यते] 'इयं' सम्प्रत्यधिगता 'चम्पकानां' चम्पकवृक्षाणां 'पाली' श्रेणि:। 'अयम्' एषोऽधिगत: 'असौ' सुपरिचित: 'सुन्दर: सिन्धुवार:' सुजाता सिन्धुवारपादपश्रेणि:। 'तथा' किञ्च 'इयम्' अत्र पुनरधिगता 'बकुलविटपिनां' बकुलवृक्षाणां 'सान्द्रा वीथी' निविड़ा श्रेणि:। 'एषा' इयमधिगता 'पाटला' पाटलवृक्षाणां 'पङ्क्ति:' श्रेणि:। 'अस्मिन्' इह मकरन्दोद्याने 'द्विगुणतरेण' अत्यधिकेन 'तमसा' अन्धकारेण 'निह्नुत: अपि एष पन्था:' छादितोऽपि चिरपरिचितोऽयं मार्ग: 'विविधं' भिन्नजातीयकं 'गन्धम्' आमोदम् "आघ्राय आघ्राय' पुन: पुनर्घ्राणेन लब्ध्वा 'एवम्' अनेन प्रकारेण यथासन्निवेशमिति यावत् 'अधिगतै:' लब्धै: 'पादपैश्चिह्नै:' वृक्षरूपै: परिचायकै: 'व्यक्तिं प्रयाति' प्रकटतां गच्छति।

4. पाली—पालि is पङ्क्ति line, row. "पालिश्च्यश्रिपङ्क्तिषु" इति केशव:। पालि is fem. पालि + ङीप् = पाली। ङीष् is optional by "कृदिकारादक्तिन:"।

5. सिन्धुवार:—It is absurd to suppose that there was only one सिन्धुवार tree there. सिन्धुवार here stands by लक्षणा for a whole line of सिन्धुवार।

6. पाटला—पाटलानामियम् इति पाटल + अण् स्त्रियाम्।

7. आघ्राय—Construe आघ्राय अधिगतै:। The repetition implies आभीक्ष्ण्य frequency.

8. एवम्—एवम्प्रकारैः thus. चम्पकप्रकारैः, सिन्धुवारप्रकारैः, बकुल-प्रकारैः, पाटलप्रकारैः च अधिगतैः पादपैः।

9. द्विगुण &c.—द्विगुणमिव इति द्विगुण + तरप् स्वार्थे द्विगुणतरम्। द्विगुण does not mean here exactly double, but merely *excessive.* द्विगुणतरं तमः द्विगुणतरतमः। तेन निह्नुतः। The rule "ओजःसहोम्भस्तमस्तृतीयायाः" directs the अलुक् of तृतीया after तमस् in a तृतीयातत्—। So here we expect द्विगुणतरतमसानिह्नुतः with तृतीया retained in the compound. A defence for the लोप here may be found in the dictum "समासप्रत्ययविधौ तदन्तग्रहणं नास्ति"। The present case is समासविधि being a समासाश्रयविधि ; it is also a प्रत्ययविधि as well, because it enjoins (विदधाति) अलुक् of a प्रत्यय।

15. विदू—भो एदं क्खु निपडन्तमत्तमहुअरबहुलकुसुमामोदवासिददिसामुहं मसिणमरअदमणिसिलाकुट्टिमसुहाअन्तचरणसञ्चारसूइदं तं ज्जेव्व माहवीलदामण्डवं सम्पत्तम्ह। ता इध ज्जेव्व चिट्ठदु भवं जाव अहं देवीवेसधारिणिं साअरिअं गेण्हिअ लहु आअच्छामि [भो एतं खलु निपतन्मत्तमधुकरबहुलकुसुमामोदवासितदिशामुखं मसृणमरकतमणिशिलाकुट्टिमसुखायमानचरणसञ्चारसूचितं तमेव माधवीलतामण्डपं सम्प्राप्ताः स्मः। तत् इह एव तिष्ठतु भवान् यावदहं देवीवेषधारिणीं सागरिकां गृहीत्वा लघु आगच्छामि]।

Jest.—Ho ! We have reached that very bower of Madhavi creepers swarming with maddened bees that are being attracted—the bower by which the faces of the quarters are perfumed with the fragrance of the the flowers and which is indicated by pleasing foot-falls on the pavement of polished emerald slabs. So here you stay till I come back quick leading Sagarika wearing the robe of the queen.

राजा—वयस्य, तेन हि त्वर्यताम्।

King.—Then make haste, friend.

विदू—वअस्स मा उत्तम्म। एसो आअदोम्हि [वयस्य, मा उत्ताम्य, एष आगतोऽस्मि]। (इति निष्क्रान्तः)।

Jest.—Friend, be not impatient, here I am back. (*Exit*).

Beng. বিদূ—ওগো, এই যে সেই মাধবীমণ্ডপেই আসিয়া পড়িয়াছি। পালিশ করা মরকতমণির তক্তায় গাঁথা জমীতে পা পড়িতেছে ও আরাম লাগিতেছে তাইতেই বুঝা যাইতেছে। ফুলের গন্ধে চারিদিক্ ভরপুর হইয়া আছে, আর মধুমত্ত ভ্রমর ঝাঁকে ঝাঁকে উড়িয়া আসিয়া জুটিতেছে। তবে আপনি এইখানেই থাকুন। সাগরিকা দেবীর বেশে আসিবেন, আমি যাইয়া তাঁহাকে চট্ করিয়া লইয়া আসি। রাজা—তবে বয়স্য শীঘ্র যাও। বিদূ—বয়স্য ব্যস্ত হইবেন না। এই আমি এলাম বলে। (নিষ্ক্রান্ত)।

CHARCHA

1. निपतन्मत्त &c.—'निपतन्तः' मधुलोभादागत्य मिलन्तः ये 'मत्ताः' क्षीबा 'मधुकराः' भ्रमराः तैः 'बहलम्' भूयिष्ठम् आकुलमित्यर्थः। तथा 'कुसुमानां' माधवीलताप्रसूनानामिति शेषः 'आमोदेन' सौरभेण 'वासितं' आमोदितं 'दिशामुखं' दिङ्मण्डलं येन तम्। The whole is a कर्मधा—qual. माधवीलतामण्डपम्। मण्डप is both masc. and neuter. Here *Tarkavachaspati* &c. read बकुल for बहुल। But Madhavi flowers are expected in the Madhavi's bower, not Vakula flowers. As. N reads बहल which is perhaps a copyist's slip for बहुल as appears in As. B and adopted by us. Boht. omits the word altogether. Again Boht. and others read दशदिशामुखम्। Our reading is supported by both As. B and As. N.

2. मरकत &c.—सुखं वेदयते अनुभवति इति सुख+क्यङ्+शानच् कर्त्तरि सुखायमान feeling pleasure. Here चरणसञ्चार is personified and supposed to feel pleasure. सञ्चारकनिष्ठस्य सुखस्य सञ्चारे उपचारः। The rule is "सुखादिभ्यः कर्तृवेदनायाम्"। 'मरकताः' याः 'मरकतमणिशिलाः' तैः कृते 'कुट्टिमे' बद्धभूमौ 'सुखायमानः' सुखमनुभवन् यः 'चरणसञ्चारः' पादविहारः तेन 'सूचितं' कथितम्। Bhot. omits मरकत and शिला and reads बद्धमणिकुट्टिम &c. But see मरकतवेदिका below.

3. देवीवेष &c.—This is to warn the king lest he be startled by the sudden apparition of the queen.

16. राजा—तावत् अहमप्यस्यां मरकतशिलावेदिकायाम् उपविश्य प्रियायाः सङ्केतसमयं प्रतिपालयामि। (उपविश्य सचिन्तम्) अहो! कोऽपि कामिजनस्य स्वगृहिणीसमागम-परिभाविनो जनमभिनवं प्रति पक्षपातः। तथाहि—

प्रणयविशदां दृष्टिं वक्त्रे ददाति न शङ्किता
घटयति घनं कण्ठाश्लेषे रसान्न पयोधरौ।
वदति बहुशो गच्छामीति प्रयत्नधृताप्यहो
रमयतितरां सङ्केतस्था तथापि हि कामिनी ॥१४॥

अये! कथं चिरयति वसन्तकः। तत् किं नु खलु विदितः स्यादयं वृत्तान्तो देव्या?

King—Till then, I too, sitting on this dais of emerald-blocks, await the trysting hour of my darling. (*Sitting down—musingly*) Ha! How peculiar is the leaning towards a new person of the amorous slighting union with their own wives! Thus—(*N. B.*—The verse is obscene. व्याख्या alone follows). Ha! Why does Vasantaka delay? Has then this matter become known to the queen.

Beng. ততক্ষণ আমিও এই মরকতের বেদিতে বসিয়া প্রিয়ার সংকেতের সময়ের অপেক্ষা করি। (বসিয়া চিন্তার সহিত) আশ্চর্য্য! কামুকেরা নিজের স্ত্রীর সংসর্গ তুচ্ছ করে, নূতনের প্রতি তাহাদের কি টান! দেখ—(N. B.—Obscene). ভাল, বসন্তকের দেরি হইতেছে কেন? রাণী কি এ ব্যাপার জানিতে পারিলেন?

CHARCHA

1. तावत्—यावत् वसन्तको न निवर्त्तते तावत्।
2. मरकत &c.—From this it may be suspected that the

pavement was of मरकत which is a reason to prefer the reading मरकतमणिशिला in para 15.

3. स्वगृहिणी &c.—स्वस्य or स्वा गृहिणी । तया or तस्याः समागमः । तं परि-भवतीति स्वगृहिणीसमागम + परि + भू + णिनि कर्त्तरि ताच्छील्ये । तस्य । The न is not cerebral owing to the prohibition "न भाभूपूकमिगमिप्यायिवेपाम्" ।

4. प्रणयेति । अन्वयः—सङ्केतस्था कामिनी शङ्किता सती वक्त्रे प्रणयविशदां दृष्टिं न ददाति, रभसात् कण्ठाश्लेषे पयोधरौ घनं न घटयति, प्रयत्नधृतापि बहुशः गच्छामीति वदति, तथापि अहो रमयतितरां हि । व्याख्या—'सङ्केते' सङ्केतस्थले या 'तिष्ठति' तादृशी 'कामिनी' नायिका अभिसारिका इत्यर्थः 'शङ्किता' विदिता नु स्याम् इति भीता सती 'वक्त्रे' नायकानने 'प्रणयेन' प्रेम्णा 'विशदां' सरलां 'दृष्टिं न ददाति' प्रकामेक्षणं न कुरुते तेन नायकस्य असुखः कारणं जनयति । स्वगृहिणी तु ददात्येव । किञ्च 'रभसात्' भावेन 'कण्ठे' च 'आश्लेषः' आलिङ्गनं तत्र 'पयोधरौ घनं न घटयति' दृढं न योजयति उत्प्रेक्षिता दृढघटनां न करोति इत्यपरमसुखकारण-मुपस्थापयति । स्वगृहिणी तु घटयत्येव । 'प्रयत्नेन धृता अपि' गाढमालिङ्गिता अपि 'बहुशः' वारं वारं 'गच्छामि इति वदति' इति नायकस्य तृतीयमपि अप्रीतिकारणं कुरुते । स्वगृहिणी तु नैव वदति । 'तथापि' एवं बहुष्वपि अप्रीतिहेतुषु सत्सु 'अहो' आश्चर्यं 'रमयतितरां हि' स्वगृहिण्या अधिकमेव प्रीतिमुत्पादयति ।

5. स्थिरयति—स्थिरं करोति इति स्थिर + णिच् + लट् तिप् ।

6. विदितः—विद + क्त कर्मणि अतीते । The क्त here is not वर्त्तमाने (see व्याख्या) ।

7. ईर्ष्या—The क्त in विदित being अतीते the rule "क्तस्य च वर्त्तमाने" does not apply and ईर्ष्या has तृतीया not षष्ठी । Here is presentiment of danger impending.

17. (ततः प्रविशति वासवदत्ता काञ्चनमाला च)

वास—हञ्जे कञ्चणमाले सच्चं ज्जेव्व मम वेसं कदुअ साअरिआ अज्जउत्तं अहिसरिस्सदि [हञ्जे काञ्चनमाले, सत्यमेव मम वेषं कृत्वा सागरिका आर्य्यपुत्रमभिसरिष्यति] ।

(*Now enter Vasavadatta and Kanchanamala*).

Vas.—Hola ! Kanchanamala, would Sagarika really approach my husband wearing my dress ?

काञ्च—कथं अलीअं भट्टिणीए णिवेदीयदि। अहवा चित्तसालिआदुवारे ट्ठिदो वसन्तओ ज्जेव्व दे पच्चअं उप्पादइस्सदि [कथमलीकं भर्त्त्र निवेद्यते ? अथवा चित्रशालिकाद्वारे स्थितो वसन्तक एव ते प्रत्ययमुत्पादयिष्यति]।

Kanch.—How could a falsehood be reported to mistress? Or Vasantaka himself, waiting at the gate of the picture-gallery, will raise conviction in you.

वास—तेण हि तहिं ज्जेव्व गच्छम्ह [तेन हि तत्रैव गच्छामः]।

Vas.—There then do we go.

काञ्च—एदु एदु भट्टिणी [एतु एतु भर्त्री]। (इति परिक्रामतः)।

Kanch.—Proceed, let mistress proceed. (Both go round).

(ततः प्रविशति कृतावगुण्ठनो वसन्तकः)

विदू—(कर्णं दत्त्वा) जधा चित्तसालिआदुवारे पदसद्दो सुणीअदि तथा तक्केमि आअदा साअरिआ त्ति [यथा चित्रशालिकाद्वारे पदशब्दः श्रूयते तथा तर्कयामि आगता सागरिका इति]।

(*Now enter Vasantaka with head veiled.*)

Jest.—(*Directing his ears*) As sound of foot-steps is heard at the door of the picture-gallery, so I guess Sagarika has come.

Beng. (তার পর বাসবদত্তা ও কাঞ্চনমালার প্রবেশ।) বাস—হ্যাঁ লো কাঞ্চনমালা, সত্যই কি আমার সাজ পরিয়া সাগরিকা আর্য্যপুত্রের কাছে আসিবে ? কাঞ্চ—কর্ত্রী ঠাকুরাণীর কাছে কি মিথ্যা বলা যায় ? না হয় চিত্রশালার দ্বারে যান, বসন্তককে

দেখিয়াই আপনার বিশ্বাস হইবে। বাস—তবে চল্ সেই খানেই যাই। কাঞ্চ—চলুন, কর্ত্রী ঠাকুরুণ, চলুন। (উভয়ের পরিক্রমণ)। (তার পর মুখ ঢাকিয়া বসন্তকের প্রবেশ)। বিদূ—(কাণ পাতিয়া) চিত্রশালার দরজায় পায়ের শব্দ পাইতেছি, মনে হয় সাগরিকা আসিয়াছে।

CHARCHA

1. अभिसरिष्यति—अभिसरण is 'to meet a lover.' It is सकर्मक।

2. मम वेषं कृत्वा—Tarkavachaspati &c. read मम वेषधारिणी भूत्वा।

3. कथमलीकम् &c.—Boht. &c. read कथमन्यथा &c. अलीकम् is the reading of As. B. It is in contrast with सत्यमेव of Vasavadatta.

4. चित्रशालिका &c.—See para 2, *ante*.

18. काञ्च—भट्टिणि इअं सा चित्तसालिआ। ता जाव वसन्तअस्स सण्णं देमि [भर्त्रि, इयं सा चित्रशालिका। तत् यावत् वसन्तकस्य संज्ञां ददामि]। (इति छोटिकां ददाति)।

Kanch.—This is the picture-gallery, my mistress. So I will give a signal to Vasantaka. (*Snaps her fingers*).

विदू—(सहर्षमुपसृत्य—सस्मितम्) सुसङ्गदे सरिसो क्खु तुए किदो काञ्चणमालाए वेसो। अध साअरिआ दाणिं कहिं [सुसङ्गते, सदृशः खलु त्वया कृतः काञ्चनमालाया वेषः। अथ सागरिका इदानीं कुत्र]।

Jest.—(*Approaching with joy—smiling*) Susamgata, you have exactly imitated Kanchanamala's dress ; now where is Sagarika ?

काञ्च—(अङ्गुल्या दर्शयन्ती) णं एसा [ननु एषा]।

Kanch.—(*Pointing with her finger*) Why, this one.

विदू—(दृष्ट्वा सविस्मयम्) एसा फुड़ं ज्जेव्व देवी वासवदत्ता [एषा स्फुटमेव देवी वासवदत्ता]।

Jest.—(*Looking—In wonder*) This is clearly Queen Vasavadatta herself !

वास—(साशङ्कमात्मगतम्) कधं जाणिदम्हि [कथम्! ज्ञातास्मि]।

Vas.—(*With apprehension—To herself*) How so ! I am known.

विदू—भोदि साअरिए इदो आअच्छ [भवति सागरिके, इत आगच्छ]। (वासवदत्ता विहस्य काञ्चनमालामवलोकयति)।

Jest.—Honoured Sagarika, come this way. (*Vasavadatta laughing looks at Kanchanamala*).

काञ्च—(अपवार्य्य विदूषकमङ्गुल्या तर्जयन्ती) हदास सुमरिस्ससि एदं वअणं [हताश, स्मरिष्यसि एतद्वचनम्]।

Kanch.—(*Aside—Threatening the jester with her finger*) Hapless fool, you will have to remember this speech.

Beng. কাঞ্চ—কর্ত্রী ঠাকুরুণ, এই তো চিত্রশালা, তবে বসন্তককে ইশারা করি। (তুড়ি দেওয়া)। বিদূ—(সহর্ষে আসিয়া সহাস্যে) সুসঙ্গতা, কাঞ্চনমালার সাজ তুমি ঠিকই করিয়াছ। সাগরিকা কৈ? কাঞ্চ—(আঙ্গুল দিয়া দেখাইয়া) এই তো। বিদূ—(দেখিয়া—সবিস্ময়ে) এ ঠিকই দেবী বাসবদত্তা। বাস—(সশঙ্কে—স্বগত) সে কি! চিনিয়া ফেলিল? বিদূ—ওগো সাগরিকা, এই দিকে এস। (বাসবদত্তার হাসিয়া কাঞ্চনমালার দিকে তাকান)। কাঞ্চ—(বিদূষকের দিকে আঙ্গুল দিয়া শাসাইয়া—জনান্তিকে) অভাগা, এ কথাটি তোমাকে মনে করিতে হইবে।

CHARCHA

1. কধং জ্ঞাতাস্মি &c.—This is from Boht. As. B and As. N

have this speech addressed *aloud* to Kanchanamala. But as Kanchanamala makes no reply, we have followed Boht.

2. वासवदत्ता विहस्य &c.—This is अपवार्य, so the jester does not notice the move.

3. अपवार्य विदूषकम् &c.—The अपवार्य here also is with respect to the jester. This too the jester does not see.

19. विदू—तुवरदु तुवरदु साअरिआ। एसो क्खु पूव्वदिसादो उग्गच्छदि भअवं मिअलञ्छणो [त्वरतां त्वरतां सागरिका। एष खलु पूर्वदिशः उद्गच्छति भगवान् मृगलाञ्छनः]। (इति परिक्रामति)।

Jest.—Make haste, let Sagarika make baste. Here, from the east, is coming up the glorious moon marked by the hare. (*Goes round the stage*).

राजा—(सोत्कण्ठमात्मगतम्) उपस्थितप्रियासमागमस्यापि किमिदमत्यर्थं मुत्ताम्यति मे मनः? अथवा—

तीव्रः स्मरसन्तापो न तथादौ बाधते यथासन्ने।
तपति प्रावृषि नितरामभ्यर्णजलागमो दिवसः ॥५५॥

King—(*In anxiety—To himself*) Even with union with my beloved at hand, why does my mind suffer so much? Or—The stinging heat of love does not hurt at the outset so much as when (its object is) near. During the rains, the day oppresses much if with a downpour imminent.

Beng. বিদূ—শীঘ্র চল, সাগরিকা শীঘ্র চল। এই যে পূর্ব্বদিক্ হইতে ভগবান্ মৃগলাঞ্ছন উঠিয়া পড়িতেছেন। (পরিক্রমণ)। রাজা—(উৎকণ্ঠার সহিত—স্বগত) প্রিয়ার সহিত সমাগম উপস্থিত, তথাপি কেন মন এত আকুল হইয়াছে? অথবা—কামের তীব্র তেজ প্রিয় সমাগম নিকটবর্ত্তী হইলে যেমন কষ্টকর হয়, গোড়ায় তেমন নয়। বর্ষায় যখন বৃষ্টি পড় পড় হয় তখন গরম খুব বেশী হয়।

CHARCHA

1. त्वरताम् &c.—The jester is almost on the move and asks Sagarika to follow him quick.

2. मृगलाञ्छनः—मृगः लाञ्छनमस्य the moon. The gloom has been described before. Hence the time must have been some 3 or 4 days from full-moon.

3. इति परिक्रामति—Between this and मृगलाञ्छनः As. B has वास—(समाश्वसम्) भगवन् मृगलाञ्छन मुहूर्तं तावदपवारितशरीरो भव। She wants the moon to stay under the horizon for a little while, because she fears recognition and consequent dissimulation on the part of the king. She will catch the king red-handed while professing love for Sagarika (See *Supra*). Tarkavachaspati, Nyayapanchanana &c. make this more clear thus—वास—(ससम्भ्रममपवार्य) भगवन् मृगलाञ्छन, नमस्ते। मुहूर्तं तावदपवारितशरीरो भव येन ते चेऽस्य भावानुबन्धम्। Our text is from As. N. Boht. omits the speech, but इति परिक्रामति also along with it.

4. तीव्रः इति। अन्वयः—स्मरसन्तापः यथा आसन्ने बाधते तथा आदौ न। प्रावृषि अभ्यर्णजलागमो दिवसः नितरां तपति। व्याख्या—'तीव्रः' कठोरः 'स्मरकृतः सन्तापः' दाहः 'यथा' यद्वत् 'आसन्ने' उपस्थिते प्रेमपात्रे 'बाधते' पीडयति 'तथा आदौ' प्रथमदर्शने 'न' बाधते न पीडयति। दृष्टान्तमाह—'प्रावृषि' वर्षासु 'अभ्यर्णः' आसन्नः 'जलागमः' वर्षणं यस्मिन् तादृशो 'दिवसः नितराम्' अत्यर्थं 'तपति' तापं जनयति।

5. अभ्यर्ण &c.—अभि + अर्द + क्त कर्तरि अभ्यर्णः imminent. The rule "अभेश्चाविदूर्ये" bars इट् when the word means 'near' otherwise अभि + अर्द + क्त कर्मणि अभ्यर्दितः oppressed. अभ्यर्णः जलागमः यस्मिन्। The idea is Kalidasa's. Comp. "श्यामाभा दिवसा इव", *Raghu*, "दिवस इवाभ्रश्यामः" (*Sak.* II).

20. विदू—(आकर्ण्य) भोदि साअरिए एसो क्खु पिअवअस्सो तुमं ज्जेव उद्दिसिअ उक्कण्ठाणिब्भरं मन्तेदि। ता णिवेदेमि से तुह आअमणं [भवति सागरिके, एष खलु प्रिय-

वयस्यः त्वामेवोद्दिश्य उत्कण्ठानिर्भरं मन्त्रयते। तत् निवेदयामि अस्मै तवागमनम्]। (वासवदत्ता शिरश्चालयति)।

Jest—(*Listening*) Honoured Sagarika, here is dear friend, through anxiety, raving helplessly (*Or*—talking too much) with reference to yourself. So I report your arrival. (*Vasavadatta nods assent*).

विदू—(राजानमुपसृत्य) भो वअस्स दिट्ठिआ वड्ढसि। एसा क्खु मए आणीदा साअरिआ] भो वयस्य, दिष्ट्या वर्द्धसे। एषा खलु मया आनीता सागरिका]।

Jest.—(*Approaching the king*) Ho! Friend, luckily do you prosper ; here really is Sagarika brought by me.

राजा—(सहर्षं सहसोत्थाय) क्वासौ क्वासौ।

King—(*Suddenly getting up with joy*) Where is she ? Where is she ?

विदू—णं एसा [नन्वेषा]।

Jest.—Well here (lit. this is she).

राजा—(उपसृत्य) प्रिये सागरिके—

शीतांशुर्मुखमुत्पले तव दृशौ पद्मानुकारौ करौ
रम्भास्तम्भनिभं तवोरुयुगलं बाहू मृणालोपमौ।
इत्याह्लादकराखिलाङ्गि रभसान्निःशङ्कमालिङ्ग्य मा-
मङ्गानि त्वमनङ्गतापविधुराण्येह्येहि निर्वापय ॥५६॥

King—(*Approaching*) Sagarika, darling,—Your face is a veritable moon, your eyes are but a pair of lotus-buds, your hands immitate lotuses, your pair of thighs are like the stump of the plantain tree, your arms compare with two lotus-sheets. Thus a source of pleasure all over your person, you come,

O come quick and, having unhesitatingly embraced me, soothe my limbs that lie languid through Ananga's (Cupid's) heat.

Beng. বিদূ—(শুনিয়া) ওগো সাগরিকা, ঐ শুন তোমাকে লক্ষ্য করিয়াই প্রিয় বয়স্য উৎকণ্ঠায় অধীর হইয়া কত কি বকিতেছেন। তবে যাই, বলি গিয়া তুমি আসিয়াছ। (বাসবদত্তার মাথা নাড়িয়া অনুমতি দান।) বিদূ—(রাজার কাছে গিয়া) ওগো বয়স্য, তোমার অদৃষ্ট ভাল, এই যে সাগরিকাকে আনিয়াছি। রাজা—(সহর্ষে উঠিয়া) কোথায় সে ? কোথায় সে ? বিদূ—এই তো। রাজা—(কাছে গিয়া) প্রিয়ে সাগরিকে, তোমার মুখখানি যেন চন্দ্র, চক্ষু দুইটী যেন পদ্মের কলিকা, তোমার হাত প্রস্ফুটিত পদ্মের ন্যায়, তোমার উরু দুইটী কদলীর স্তম্ভের মত, তোমার বাহু দুইটী যেন মৃণাল। এইরূপে তুমি সর্বাঙ্গেই শীতল ও সন্তাপ দূর করিতে সমর্থ। তবে শীঘ্র আইস, নিঃশঙ্ক চিত্তে আমাকে আলিঙ্গন করিয়া আমার কামানলে দগ্ধ অঙ্গ-প্রত্যঙ্গগুলি জুড়াও।

CHARCHA

1. उत्कण्ठानिर्भरम्—निर्गतः भरः अस्मात् निर्भरम् powerless. उत्कण्ठया निर्भरं यथा तथा।

2. शिरश्चालयति—She avoids speaking for fear of being recognised. Boht. reads शिरःसंज्ञां ददाति—makes a gesture with her head. Our reading occurs in As. B, As. N. *Tarka* &c. चालयति seems bad grammar चल being मित्। But we may defend thus—चलनं चालः भावे घञ्। चालेन योजयति चालयति।

3. शीतांशुरिति। अन्वयः—प्रिये सागरिके तव मुखं शीतांशुः, दृशौ उत्पले, बाहू मृणालोपमौ, करौ पद्मानुकारौ, ऊरुयुगलं रम्भास्तम्भनिभम्। इति आह्लादकराखिलाङ्गि त्वं रभसात् एहि एहि, मां निःशङ्कमालिङ्ग्य अनङ्गतापविधुराणि अङ्गानि निर्वापय। व्याख्या—'प्रिये सागरिके तव मुखं शीतांशुः' हिमकरः अतः शीतलं तापहरञ्च; अपि च 'दृशौ' नयने 'उत्पले' कमलकोरके अतः शीतले। किञ्च 'तव बाहू मृणालोपमौ' बिसलतासदृशौ अतः शीतस्पर्शौ तथा 'करौ' हस्तौ 'पद्मम् अनुकुरुतः' तेन च शीतलौ। तथा 'ऊरुयुगलं रम्भास्तम्भनिभं' कदलीकाण्डतुल्यम् अतः शीतलम्। 'इति' अनेन प्रकारेण 'आह्लादकराणि' सन्तर्पणानि 'अखिलानि' सर्वाणि 'अङ्गानि' यस्याः तथाविधे 'त्वं रभसात्' वेगात् द्रुतमित्यर्थः 'एहि एहि' आगच्छ -अनुपलोदम् 'मां निःशङ्कम्' अविचारितम् 'आलिङ्ग्य' आश्लिष्य 'अनङ्गतापेन' कामा-

यिना 'विधुराणि' विवशानि सन्नानि इत्यर्थः 'अङ्गानि निर्वापय' आह्लादय तापं तेषां हर इत्यर्थः।

4. पद्मानुकारी—पद्मम् अनुकुरुतः इति पद्म+अनु+कृ+णिनि कर्त्तरि ताच्छील्ये।

5. रम्भास्तम्भ &c.—स्तम्भ is स्थूणा pillar, trunk &c. "स्तम्भः स्थूणाजडत्वयोः" इति विश्वः। रम्भा is कदली। "रम्भा तु कदली मता" इत्यनेकार्थः। नितरां भाति इति नि+भा+क कर्त्तरि निभः like, equal. रम्भायाः स्तम्भः। तेन निभः। Some think निभ is अव्युत्पन्न—a primititive word; it means *equal* only when it is an उत्तरपद। "स्युरुत्तरपदे त्वमी। निभसङ्काशनीकाशप्रतीकाशोपमादयः" इत्यमरः। According to this view रम्भास्तम्भेन तुल्यौ इति रम्भास्तम्भनिभौ a नित्यसमास। The Dasarupa reads रम्भागर्भनिभम्। Boht. and others follow Dasarupa. But the *core* (गर्भ) of the plantain tree does not at all resemble the human thigh. We therefore prefer to read स्तम्भ with As. B. In fact रम्भास्तम्भ is a well-known उपमान of the well-developed thigh. Also see *Remark* below.

6. रभसात्—रभस is वेग speed. "रभसो वेगहर्षयोः" इति विश्वः। रभसमाश्रित्य इति ल्यब्लोपे पञ्चमी।

7. *Remark*—Here शीतांशु &c. are all wellknown as cooling. This coldness of रम्भास्तम्भ is not generally referred to; but compare "अत्यन्तशैत्यात् कदलीविशेषाः"—*Kumara.*

21. वास—(सवाष्पमपवार्य) काञ्चनमाले एव्वं सअं मन्तेदि अज्जउत्तो पुणो वि कहं मं आलविस्सदि त्ति अहो अच्चरीअं [काञ्चनमाले, एवं स्वयं मन्त्रयते आर्य्यपुत्रः। पुनरपि कथं मामालपिष्यति इत्यहो आश्चर्यम्]।

Vas.—(*With tears—Aside*) Kanchanamala, my husband is himself talking thus, how would he accost me again? This, O, is strange.

काञ्च—(अपवार्य) भट्टिणि एव्वं णेदं। किं उण साहसि-

णाणं पुरुषाणं ण सम्भावीअदि [भर्त्रि एवं न्विदम्। किं पुनः साहसिकानां पुरुषाणां न सम्भाव्यते]।

Kanch.—(*Aside*) Mistress, so it is. But what is not possible with reckless people ?

विदू—भोदि साअरिए वीसद्धा भविअ पिअवअस्सं आलवेहि। अज्ज वि दाव से णिच्चरुट्ठाए देवीए वासवदत्ताए दुव्वअणेहिं कडुइदाइं सोत्ताइं। सम्पदं सुहावेदु तुह महुरवअणोवण्णासो [भवति सागरिके, विश्रब्धा भूत्वा प्रियवयस्यमालापय। अद्यापि तावदस्य नित्यरुष्टाया देव्या वासवदत्ताया दुर्वचनैः कटुकितानि श्रोत्राणि। साम्प्रतं सुखयतु तव मधुरवचनोपन्यासः]।

Jest.—Honoured Sagarika, be easy and accost my dear friend. Even now his ears feel grated by the harsh words of the ever-sour queen Vasavadatta ; let now the sweet flow of your words soothe them.

वास—(अपवार्य्य सरोषस्मितम्) काञ्चणमाले अहं ईदिसी कडुअभासिणी अज्ज वसन्तओ उण पिअंवदो [काञ्चनमाले, अहमीदृशी कटुभाषिणी आर्य्यवसन्तकः पुनः प्रियंवदः]।

Vas.—(*Aside—With a petulant smile*) Kanchanamala, I am so harsh of speech, but noble Vasantaka is sweet-tongued !

काञ्च—(अपवार्य्य अङ्गुल्या तर्जयन्ती) हदास सुमरिस्ससि एदं वअणं [हताश, स्मरिष्यसि एतद्वचनम्]।

Kanch.—(*Aside—Threatening with her finger*) O hapless fool, you will have to remember this speech.

Beng. বাস—(জনান্তিকে—সবাষ্পে) কাঞ্চনমালা, আর্য্যপুত্র নিজে এইরূপ বলিতেছেন, এর পর কি করিয়া আবার আমাকে ডাকিবেন। আশ্চর্য্য ! কাঞ্চ—কর্ত্রী ঠাকুরুণ, তা বটে। কিন্তু গোঁয়ারদের অসম্ভব কি আছে ? বিদূ—ওগো সাগরিকা, মন খুলিয়া প্রিয় বয়স্যের সহিত আলাপ কর। দেবী বাসবদত্তার রাগ লাগিয়াই আছে, তাঁর কটু কথায় এঁর কাণ তাতিয়া আছে, তোমার মিষ্ট কথায় উহা জুড়াউক। বাস—(জনান্তিকে বিরক্তির হাসি হাসিয়া) কাঞ্চনমালা, আমি ঐরূপ কটু বলিয়া থাকি আর আর্য্য বসন্তক মিষ্টভাষী ! কাঞ্চ—(জনান্তিকে—অঙ্গুলি দ্বারা শাসাইয়া) পোড়াকপালে, একথা এর পর মনে করিতে হইবে।

CHARCHA

1. स्वयं मन्त्रयते &c.—This is ambiguous. It may mean (i) I am hearing it from his own (स्वयम्) lips, so there can be no doubt about his faithlessness ; or (ii) It is he himself that is pining for Sagarika and has succeeded in seducing that poor thing who is not much to blame in the matter.

2. मामालपिष्यति—After having thus spoken, he will again utter endearments towards me. Is not that strange ?

3. अद्यापि &c.—नित्य constantly without cessation. Since the day she saw the picture she has been heaping abuse on my poor friend's devoted head.

4. कटुकितानि—कटुक bitter. कटुकानि कृतानि इति कटुक + णिच् + क्त कर्मणि।

5. सुखयतु—सुखमस्ति एषाम् इति सुख + अच् मत्वर्थे . सुखानि gratified. सुखानि करोतु इति सुख + णिच् + लोट् तुप्।

6. मधुर &c.—उप + नि + अस + घञ् भावे उपन्यासः presentation. मधुराणि वचनानि। तेषामुपन्यासः।

7. अस्वस्थीकृता &c.—Vasantaka's reference to the queen (*i. e.*, अद्यापि &c.) is in very coarse terms. प्रियंवद here is sarcastic. I retired the other day with the excuse that a headache was ailing me and this he calls दुःशील, yet what is the language he has just now used of me ?

22. विदू—(विलोक्य) भो वअस्स पेक्ख पेक्ख एसो क्खु कुविदकामिणीकवोलसप्पहो सव्वं ज्जेव्व दिसं पआसअन्तो उदिदो भअवं मिअलञ्छणो [भो वयस्य, प्रेक्षस्व प्रेक्षस्व । एष खलु कुपितकामिनीकपोलसप्रभः सर्वामेव दिशं प्रकाशयन् उदितो भगवान् मृगलाञ्छनः] ।

Jest.—(*Observing*) Look, O friend, look. Here has appeared the glorious stag-stained God (Moon) having the tinge of the cheeks of an irritated woman and is lighting up the whole horizon.

राजा—प्रिये पश्य—

आरुह्य शैलशिखरं त्वद्वदनापहृतकान्तिसर्वस्वः ।
प्रतिकर्त्तुमिवोर्द्ध्वकरः स्थितः पुरस्तान्निशानाथः ॥५७॥

King—Behold, my darling—The lord of the night (Moon), having mounted the crest of the hill and become robbed of the whole of his loveliness by your face, stands in front (*Also*—to the east) with hands aloft (*Also*—rays shot up) as if to retaliate.

Beng. বিদূ—(দেখিয়া) ওগো বয়স্য, দেখুন দেখুন—চারিদিক্ আলোকিত করিয়া ভগবান্ মৃগলাঞ্ছন উদিত হইয়াছেন। কুপিত কামিনীর গণ্ডের ন্যায় ইঁহার তাম্র আভা হইয়াছে। রাজা—প্রিয়ে দেখ—এই নিশানাথ যেমন পর্বতের চূড়ায় উঠিয়াছেন অমনি তোমার মুখ তাঁহার তাবৎ কান্তি চুরি করিয়া লইয়াছে (নতুবা তিনি তাম্রবর্ণ কেন)। তাই প্রতিশোধ লওয়ার জন্য ক্রোধে হাত উঁচু করিয়া তোমার সম্মুখে আসিয়া দাঁড়াইয়াছেন।

CHARCHA

1. কুপিত &c.—समाना प्रभा यस्य सप्रभः of the same colour. कुपिता कामिनी । तस्याः कपोलः । तेन सप्रभः having the colour of the cheek of a woman in a passion, *i. e.*, copper-coloured. The moon is copper-coloured at rising and setting ; it is white when high

up in the sky. This reference to कुपितकामिनी foreshadows Vasavadatta's wrath.

2. आरुह्येति। अन्वयः—निशानाथः शैलशिखरमारुह्य त्वद्वदनापहृतकान्तिसर्वस्वः (सन्) प्रतिकर्तुमिव ऊर्ध्वंकरः पुरस्तात् स्थितः। व्याख्या—'निशानाथः' चन्द्रः 'शैलशिखरम्' उदयगिरिशृङ्गम् 'आरुह्य तव वदनेन' कान्तिमता मुखेन 'अपहृतं' चोरितं 'कान्तिरूपं सर्वस्व'' निःशेषं धनं यस्य तथाविधः अतएव ताम्रप्रभः सन् तामेव कान्तिं तवानने दृष्ट्वा त्वन्मुखमेव कान्तितस्करं निश्चित्य कोपात् 'प्रतिकर्तुमिव' वैरं निर्यातयितुमिव 'ऊर्ध्व' आकाशे प्रहारार्थम् उच्छ्रितः 'करः' मुष्टिः यस्य तथाविधः अपिच 'ऊर्ध्व' प्रसृतः 'करः' किरणः यस्य तथाविधो भूत्वा तव 'पुरस्तात्' अभिमुखम् अपिच 'पुरस्तात्' पूर्वस्यां दिशि 'स्थितः' अवस्थितः।

3. *Remark*—Here *Tarkavachaspati* &c. have the stage direction निरूप्य सस्पृहम् on the authority of As. N. But a scrutiny (निरूप्य) in moon-light is bound to reveal the identity of Vasavadatta to the king. We have therefore following Boht. in rejecting this stage-direction.

4. आरुह्य &c.—Mountains &c. are likely to be infested by robbers, hence a theft is expected there. This is the reading of As. N. As. B, Boht. &c. have उदयोर्वीभृत एव। See प्रतिकर्तुम् below.

5. त्वद्वदन &c.—The moon has lost his brightness and become copper-coloured (अपहृतकान्तिसर्वस्वः) on reaching the top of the hill. On looking round for the thief he notices his property in possession of your face. He takes the face for the thief and raises his hand to strike in retaliation.

6. प्रतिकर्तुम्—As. N, Boht. &c. read कृतकर्तुम्। Our text is from As. B.

7. ऊर्ध्वकरः—Note the pun. See व्याख्या।

8. पुरस्तात्—This too contains a pun. See व्याख्या।

23. ननु प्रिये दर्शितमनेन उडुपतिना जडत्वम्। कुतः—

किं पद्मस्य रुचं न हन्ति नयनानन्दं विधत्ते न किं

वृद्धिं वा झषकेतनस्य कुरुते नालोकमात्रेण किम्।

वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरभ्युद्गतो
दर्पः स्यादमृतेन चेदिह तदप्यस्त्येव बिम्बाधरे ॥५८॥

Surely stupidity (*Also*—wateriness) is betrayed by this fellow rising. (Do you ask) How ?—The moon-of-your-face existing, does it not lower the lustre of the lotus ? does it not promote the joy of the eyes ? or does it not by mere sight cause a swell in the fish-bannered one (Cupid, also *Sea*) ? that this second cold-rayed god (Moon) has come up ? If pride there be from nectar, that too here surely exists in the Bimba-like lower lip.

Beng. প্রিয়ে এ উদিত হইতে গিয়া স্পষ্টই নিজের জড়ত্ব দেখাইল। কারণ—তোমার মুখচন্দ্র থাকিতে পদ্মের রূপের লোপ হয় না কি ? লোকের নেত্র জুড়ায় না কি ? দর্শন মাত্রে মীনকেতনের বৃদ্ধি হয় না কি ? তবে আর এ দ্বিতীয় চন্দ্র কেন উঠিল বল দেখি ? যদি বল এ চন্দ্রে অমৃত আছে, তাই এ দর্পভরে উদিত হইয়াছে, তবে বলি তাও তো এই বিম্বাধরে রহিয়াছে।

किमिति। अन्वयः—(अयं) पद्मस्य रुचं न हन्ति किं, नयनानन्दं न विधत्ते किं, आलोकमात्रेण झषकेतनस्य वृद्धिं वा न कुरुते किं, यत् तव वक्त्रेन्दौ सति अयम् अपरः शीतांशुः अभ्युद्गतः ? अमृतेन चेत् दर्पः स्यात् तदपि इह बिम्बाधरे अस्त्येव।

व्याख्या—अयं तव वक्त्रेन्दुः 'पद्मस्य रुचं' कान्तिं 'न हन्ति किं' न तिरस्करोति किम् इति काकुः, तिरस्करोत्येव इत्यर्थः। तदेतदर्थं सप्रयोजनः अभ्युदयः इति मन्यमानो नूनं जडोऽयं शीतांशुः। किञ्च तव वक्त्रेन्दुः 'नयनानन्दं' चक्षूरागं लोकस्य 'न विधत्ते किं' न करोति किम् इति काकुः, करोत्येव इत्यर्थः। तदेतदपि न प्रयोजनमभ्युदयस्य शीतांशोः। अपरञ्च पश्य 'आलोकमात्रेण' दर्शनादेव तव वक्त्रेन्दुः 'झषकेतनस्य' मकरध्वजस्य कामस्य 'वृद्धिं वा' प्रकोपं वा 'न कुरुते किम्' इति काकुः, कुरुते एव इत्यर्थः। एवं सर्वथा निष्प्रयोजनी अभ्युदयी 'यत्' यस्मात् 'अयमपरः' एष त्वद्वक्त्रेन्दु-विलक्षणः 'शीतांशुः' हिमकरः 'अभ्युद्गतः' उदितः तत् दर्शितमेवानेन जडत्वम्। 'अमृतेन' आत्मस्थया सुधया 'चेत् दर्पः स्यात्' यदि अस्य शीतांशोर्गर्वो भवेत् यदि अर्थं

मन्यते ग्रमृतसद्भावात् त्वद्दनादेव: ग्रभ्यधिक इति तव ब्रवीमि 'तदपि' ग्रमृतमपि 'इह' तव वक्त्रेन्दौ 'बिम्बाधरे ग्रस्त्येव'। तन्नूनं नास्त्येव किञ्चिदप्यस्याभ्युदये प्रयोजनम्। तथापि यदयमभ्युद्गतस्तत्र जडता एव कारणम्।

CHARCHA

1. जडत्वम्—जड and जल are the same. "डलयोरभेद:"। Comp. the यमक in "भुजलतां जलतामबलाजन: where जलताम् stands for जडताम्। The moon is supposed to be a mass of water. Comp. "सलिलमये शशिनि रवेर्दीधितयो मूर्च्छिता: चपयन्ति तमो नैशम्"।

2. किं पद्मस्य &c.—The verse explains the जडत्वम्—stupidity. पद्मस्य रुचं हन्ति निशानाथ: because lotuses fade at night; त्वद्दनमपि तत् करोति because it is fairer and worthier than the lotus. Hence the appearance of निशानाथ is superfluous in this respect.

3. नयना &c.—The निशानाथ regales people's eyes; your face too is a delight to all who see it. Hence again the rise of निशानाथ is superfluous.

4. झषकेतनस्य &c.—झष is मीन fish. "झषस्तु मकरे वने मीने" इत्यादि हैम:। केतन is केतु, ध्वज banner. "केतनस्तु निमन्त्रणे। गृहे केतौ च कृत्ये" इति मेदिनी। झष: केतनमस्य झषकेतन: मकरध्वज: sea or cupid (see sl. 3). Both meanings suit निशानाथ because the sea receives a swell at the sight of the moon (advent of *tides*), and the erotic feelings also are supposed to receive a stimulus in moonlight. In the case of वक्त्रेन्दु only the second sense is suitable. So far as that meaning goes it would not matter if the moon did not rise at all. Here Tarkavachaspati, Nyayapanchanana &c. read उज्जृम्भते for अभ्युद्गत:। The latter is more in keeping with उदित and स्थित: (sl. 57) of para 22 and is the reading of As. B, As. N, Boht. &c.

5. ग्रमृतेन—हैतौ तृया। ग्रमृत, nectar, was originally derived from the churning of the ocean and is in custody of Indra. The moon is supposed to have received a portion of it to dress his rays with, hence he is known as सुधांशु।

24. वास—(सरोषमवगुण्ठनमपनीय) अज्जउत्त सच्चं एव्व अहं साअरिआ। तुमं उण साअरिओक्खित्तहिअओ सव्वं एव्व साअरिआमअं पेक्खसि [आर्य्यपुत्र, सत्यमेवाहं सागरिका ? त्वं पुनः सागरिकोत्क्षिप्तहृदयः सर्वमेव सागरिकामयं प्रेक्षसे]।

Vas.—(*Removing the veil—Angrily*) My husband, I am Sagarika, forsooth ! But with your heart upset by Sagarika, you see everything as full of Sagarika.

राजा—(सवैलक्ष्यम्—अपवार्य्य) कथम् देवी वासवदत्ता ! वयस्य, किमेतत् ?

King—(*With confusion—Aside*) How so ! Queen Vasavadatta !! Friend, what is this ?

विदू—(सविषादम्) भो वअस्स किं अवरं। अम्हाणं जीविदसंसओ जादो एसो [भो वयस्य, किमपरम् ? अस्माकं जीवितसंशयो जात एषः]।

Jest.—(*Woefully*) A menace to my life is this !. What else, O friend ?

राजा—(उपविश्य अञ्जलिं बद्ध्वा) प्रिये वासवदत्ते, प्रसीद, प्रसीद।

King—(*Sitting down and joining palms*) Favour me, darling Vasavadatta, favour me.

वास—अज्जउत्त मा एव्वं भण। अण्णगदाइं इमाइं अक्खराइं [आर्य्यपुत्र, मा एवं भण। अन्यगतानि इमानि अक्षराणि]।

Vas.—Say not so, my husband ; these words now apply to another .

विदू—(आत्मगतम्) किं दाणिं एत्थ करिस्सं ? भोदु एव्वं दाव [किमिदानीमत्र करिष्यामि ? भवतु एवं तावत्]। (प्रकाशम्) भोदि महानुभावा क्खु तुमं। ता खमीअदु दाव एक्को अवराहो पिअवअस्सस्स [भवति, महानुभावा खलु त्वम्। तत् क्षम्यतां तावदेकोऽपराधः प्रियवयस्यस्य]।

Jest.—(*To himself*) What shall I do now at this pass ? Well, let it be thus. (*Aloud*) Honoured Lady, you are indeed of noble instincts, so let this single offence of my dear friend be excused.

Beng. বাস—(ঘোমটা সরাইয়া—সরোষে) আর্য্যপুত্র আমি কি ঠিকই সাগরিকা? কিন্তু সাগরিকা তোমার হৃদয় বিচলিত করিযাছে, তুমি সবই সাগরিকাময় দেখিতেছ। রাজা—(অপ্রস্তুত হইয়া—জনান্তিকে) সে কি! দেবী বাসবদত্তা! বয়স্য, এ কি? বিদূ—(জনান্তিকে—সবিষাদে) আর কি! আমার প্রাণান্ত উপস্থিত। রাজা—(বসিয়া জোড় হাতে) প্রসন্ন হও, প্রিয়ে বাসবদত্তে প্রসন্ন হও। বাস—আর্য্যপুত্র, ওরূপ বলিবেন না। এ কথাগুলি এখন অন্যে অর্শিয়াছে। বিদূ—(স্বগত) এ ক্ষেত্রে এখন কি করি? যাউক, এই হউক। (প্রকাশ্যে) মহারাণী, আপনি অতি উদার। অতএব প্রিয় বয়স্যের এই প্রথম অপরাধ ক্ষমা করুন।

CHARCHA

1. सागरिकामयम्—सागरिका एव इति सागरिका + मयट् स्वार्थे।

2. सवैलक्ष्यमपवार्य्य—This is Boht.'s text. As. N reads हृष्टा सवैलक्ष्यम्। But the speech is undoubtedly 'Aside.' As. B's text here seems corrupt.

3. अन्यगतानि &c.—The king addresses her as प्रिये। Vasavadatta repudiates the address; she can no longer claim this address as hers, the king having himself uttered the words "प्रिये सागरिके—शीतांशुर्मुखमुत्पले &c." The letters (अक्षराणि) that make up the word प्रिये now attach to another (अन्यगतानि)। 'अन्या' मदन्या सागरिकामित्यर्थः 'गतानि' प्राप्तानि श्रितानि। "सर्वनाम्नो वृत्तिमात्रे

पुंवद्भावः" इति पुंवद्भावः। Boht. introduces the speech with the stage-direction अश्रूणि विधारयन्ती—checking her tears. As. B has अश्रूणि निवारयन्ती। We follow As. N in omitting the stage-direction.

4. एकः—Lit. 'one'; hence 'first.' This is the first time he has sinned against you.

25. वास—अज्ज वसन्तअ णं पढ़मसङ्गमे विग्घं करन्तीए मए ज्जेव्व एदस्स अवरद्धं [आर्य्य वसन्तक, ननु प्रथमसङ्गमे विघ्नं कुर्वत्या मया एव एतस्य अपराद्धम्]।

Vas.—Noble Vasantaka, verily it is I that have given him offence by offering interruption at the first meeting.

राजा—एवं दृष्टव्यलीकः किं ब्रवीमि? तथापि विज्ञापयामि—

आताम्रतामपनयामि विलक्ष एष
लाक्षाकृतां चरणयोस्तव देवि मूर्ध्ना।
कोपोपरागजनितां तु मुखेन्दुबिम्बे
हर्तुं क्षमो यदि परं करुणा मयि स्यात् ॥५८॥

(इति पादयोः पतति)।

King—With offence thus witnessed, what shall I say? Still I urge—O Queen, shamed as I am, with my head I will forthwith wipe off this copperiness of your feet caused by the lac dye; that caused by the eclipse-like anger in your moon-like face I am competent to remove only if compassion for me arises (in you). (*Falls at her feet*).

Beng. বাস—আর্য্য বসন্তক, সে কি? প্রথম সমাগমে বিঘ্ন ঘটাইয়া আমিই ইঁহার কাছে অপরাধী হইয়াছি। রাজা—আমার দোষ প্রত্যক্ষ দেখা গিয়াছে, কি আর

বলি ? তথাপি নিবেদন করি—হে দেবি, আল্তায় তোমার পা তাম্রবর্ণ আর কোপরূপ রাহুর গ্রাসে মুখচন্দ্র তাম্রবর্ণ। পায়ের তাম্রতা এখনই মাথা দিয়া দূর করিতেছি, কিন্তু মুখের তাম্রতা, যদি আমার প্রতি তোমার দয়া হয় তবেই দূর করিতে পারি নচেৎ নয়। (পায়ে পড়া)।

CHARCHA

1. অপরাদ্ধম্—অপ+রাধ+ক্ত ভাবে। She says एतस्य not आर्य्यपुत्रस्य। Is this deliberate ? The text is from As. B, Boht. &c. As. N, *Tarka.* &c. add न आर्य्यपुत्रेण। But that is not enough to complete the sense. न आर्य्यपुत्रेण मम would be tolerable. Precision demands न एतेन मम।

2. दृष्टव्यलीकः—व्यलीक is अप्रिय, अपराध, अकार्य्य &c. "व्यलीकमप्रियाकार्य्यवैलक्ष्येष्वपि पीडने" इत्यादि मेदिनी। दृष्टं व्यलीकं यस्य सः। I have been caught red-handed, I have nothing to say in defence. This is the reading of As. N, Boht. and As. B read प्रत्यक्षदृष्टव्यलीकः which seems to involve a tautology in प्रत्यक्षदृष्ट।

3. आताम्रेति। अन्वयः—हे देवि, विलक्षः अहं तव चरणयोः लाक्षाकृताम् आताम्रताम् एष मूर्ध्ना अपनयामि। मुखेन्दुबिम्बे कोपोपरागजनितां तु हर्त्तुं क्षमः यदि मयि करुणा स्यात्। व्याख्या—हे 'देवि' राज्ञि वासवदत्ते 'विलक्षः' एवं दृष्टदोषो लज्जितः अहं 'तव चरणयोः लाक्षया' अलक्तकेन 'कृताम् आताम्रतां' रक्तताम् 'एष मूर्ध्ना' मम शिरसा मार्जनेन 'अपनयामि' दूरीकरोमि। तदर्थं पादयोः पतामि इत्यर्थः। तव 'मुखरूपे इन्दुबिम्बे' चन्द्रमण्डले 'कोपरूपेण उपरागेण' राहुणा 'जनितां तु' कृतां पुनः आताम्रतां 'हर्त्तुं क्षमः' समर्थोऽहम्। कथं तदित्याह—'परं' पश्चात् पादपतनात् परमित्यर्थः [यद्वा—'परं' केवलं नान्यथा] 'यदि मयि करुणा स्यात्' तव दया भवेत्। पादरागो मम मस्तकेन मार्जनादपयातु, तेनैव त्वं प्रसीद मुखरागश्च दूरीभवतु इति भावः। वसन्ततिलकावृत्तम्।

4. विलक्षः—Confused, shamed &c. See *ante.*

5. कोप &c.—उप+रञ्ज+घञ् भावे or करणे उपराग eclipse राहुग्रास, or the node राहु। "उपरागो राहुग्रासेऽकचन्द्रयोः। विरागे दुर्नये राहौ" इति हैम। Now see व्याख्या।

6. तु—Implies भेद। I can easily remove the lac in your feet, but (तु) I can do that on your face under conditions.

7. परम्—पर is उत्तर subsequent ; also केवल only. "पर: श्रेष्ठारिदूरान्योत्तरे क्लीबन्तु केवले" इति मेदिनी। In the first sense it is *masculine*, and takes क्रियाविशेषणे द्वितीया the construction being परं यथा तथा यदि स्यात्। Or supposing उत्तर to refer to what *immediately* follows the word becomes अन्तिकार्थं and the rule "दूरान्तिकार्थेभ्यो द्वितीया च" applies. Three forms are then available परं स्यात्, परेण स्यात्, परस्मात् स्यात्। With the meaning केवल it qualifies the sense of the statement (वाक्यार्थ) यदि मयि करुणा स्यात् (= केवलं यदि मयि करुणा स्यात्)। Compare "लाभ: परं गोवध:"—the slaying of a cow is the only reward.

8. *Remark*—Note that वासवदत्ता having remarked "अन्यगतानि इमानि अक्षराणि" the king avoids using again the endearing word प्रिये।

26. वास—(हस्तेन वारयन्ती) अज्जउत्त उट्ठेहि उट्ठेहि। णिल्लज्जो क्खु सो जणो जो अज्जउत्तस्स ईदिसं हिअअं जाणिअ पुणो वि कुप्पदि। ता सुहं चिट्ठदु अज्जउत्तो अहं गमिस्सं [आर्यपुत्र, उत्तिष्ठ उत्तिष्ठ। निर्लज्ज: खलु स जन: य: आर्यपुत्रस्य ईदृशं हृदयं ज्ञात्वा पुनरपि कुप्यति। तत् सुखं तिष्ठतु आर्यपुत्र:, अहं गमिष्यामि]। (इति गन्तुमिच्छति)।

Vas.—(*Checking him with her hand*) Rise, my husband, rise. That surely is a shameless creature who, knowing her husband's heart to be such, still cherishes anger. Let then my husband rest easy, I go. (*Prepares to go*).

काञ्च—भट्टिणि करेहि पसादं। एव्वं चरणपडिअं महाराअं उज्झिअ गदाए देवीए अवस्सं पच्छादावेण होदव्वं [भर्त्रि, कुरु प्रसादम्। एवं चरणपतितं महाराजमुज्झित्वा गताया देव्या अवश्यं पश्चात्तापेन भवितव्यम्]।

Kanch.—My mistress, do you relent (Lit.—grant him favour). Remorse has perforce to come to queen on leaving thus the Maharaja that has fallen at her feet.

वास—अवेहि अपण्डिदे। किं एत्थ पच्छादावस्स कारणं [अपेहि अपण्डिते। किमत्र पश्चात्तापस्य कारणम्]। (इति निष्क्रान्ते)।

Vas.—Away, you witless girl. What in this can be a reason for remorse ? (*Exeunt*).

राजा—देवि प्रसीद प्रसीद।

King—Favour, my queen, favour.

विदू—भो उट्ठेहि। गदा देवी ता कीस एत्थ अरण्णरुदिदं करेसि [भो उत्तिष्ठ। गता देवी तत् कस्मादत्र अरण्यरुदितं करोषि]।

Jest.—Ho ! Get up. The queen is gone ; why do you do the weeping in the wilderness here ?

Beng. বাস—(হাত দিয়া বারণ করিয়া) আর্য্যপুত্র, উঠুন উঠুন। যে স্বামীর এমন হৃদয় জানিয়াও রাগ পুষিয়া রাখে তাহার লজ্জা নাই। তবে আর্য্যপুত্র সুখে থাকুন, আমি চলিলাম। (প্রস্থানোদ্যত)। কাঞ্চ—কর্ত্রী ঠাকুরুণ, দয়া করুন। মহারাজ পায়ে পড়িয়াছেন, তাঁহাকে এমন করিয়া ফেলিয়া গেলে দেবীর অবশ্য অনুতাপ হইবে। বাস—দূর, মূর্খ, এতে অনুতাপের কারণ কি আছে ? (উভয়ে নিষ্ক্রান্ত)। রাজা—দয়া কর, দেবী দয়া কর। বিদূ—ওগো, উঠুন। দেবী চলিয়া গিয়াছেন, তবে আর কেন এখানে অরণ্যে রোদন করিতেছেন ?

CHARCHA

1. निर्लज्ज; &c.—She does not say her anger is gone, she forgives and forgets. Besides she speaks in the third person निर्लज्जः सः सः &c.

2. पश्चात्तापस्य &c.—This is the reading of As. B. Boht reads कोऽयं प्रसादस्य कालः—This is no time for forgiveness.

3. अन्यच्छदितम्—Comp. अन्ये छदितं मया—Sak. II.

27. राजा—(मुखमुन्नमय्य) कथम् ! अकृत्वैव प्रसादं गता देवी ?

King—(Lifting his face) How so ! The queen gone really without showing favour ?

विदू—कधं ण किदो पसादो । अज्ज वि अक्खदसरीरा जीवामो [कथं न कृतः प्रसादः ? अद्यापि अक्षतशरीरा जीवामः] ।

Jest.—How no favour shown ? Even now we live unscathed in person !

राजा—धिङ्मूर्ख किमेवमुपहससि माम् ? ननु त्वत्कृत एवायमापतितः अस्माकमनर्थः । कुतः—

समारूढप्रीतिः प्रणयबहुमानादनुदिनं
व्यलीकं वीक्ष्येदं कृतमकृतपूर्वं खलु मया ।
प्रिया मुञ्चत्यद्य स्फुटमसहना जीवितमसौ
प्रकृष्टस्य प्रेम्णः स्खलितमविषह्यं हि भवति ॥ १० ॥

King—Fie, idiot ! Why do you taunt me thus ? A mishap, really by you caused, has now befallen me. (Do you ask) Whence ?—With attachment led to its climax through love having been ever esteemed, surely that intolerant darling of mine quits life to-day having seen this lapse, never before committed by me, committed to-day. Failings of excessive love become unbearable indeed.

Beng. রাজা—(মুখ তুলিয়া) সে কি ! দয়া না করিয়াই দেবী চলিয়া গেলেন ?

বিদূ—দয়া কিসে না করিলেন? এখনও আমরা অক্ষত দেহে বাঁচিয়া আছি !! রাজা—ধিক্ মূর্খ। তুমি আবার এমন করিয়া আমাকে ঠাট্টা করিতেছ? তোমার কাজ থেকেই এখন আমার এই বিপদ্ উপস্থিত। কিসে বলিব?—বরাবর বাসবদত্তার প্রণয়ের আদর করিয়া আসিয়াছি, তাহাতে এখন তাঁহার স্নেহ চরমে উঠিয়াছে। এমন দোষ আর কখনও করি নাই, আজ তাঁহার চক্ষের উপর করিলাম। এ দেখিয়া তাঁহার কখনই সহ্য হইবে না, তিনি নিশ্চিত আজ প্রাণত্যাগ করিবেন। ভালবাসা চরমে উঠিলে একটুও এদিক্ ওদিক্ হইলে নিতান্ত অসহ্য হইয়া পড়ে।

[illegible]

1. মুখমুন্নময্য—As. N, Boht. &c. read মুখমুত্তানীকৃত্য—Turning up his face. Our text is from As. B. উদ্+নম+ণিচ্+ল্যপ্।

2. জীবাম:—This is from Boht. As. B. and As. N. read তিষ্ঠাম: which means the same.

3. নন্বনৃজুত: &c.—Construe—ননু ত্বৎকৃত এব অয়মস্মাকমনর্থ আপতিত:। The main statement is অয়মস্মাকমনর্থ আপতিত: and ত্বৎকৃত এব is parenthetical. The verse following, makes this clear. It explains অনর্থপাত only, and passes over ত্বৎকৃতত্ব। As. B and Boht. read অনর্থ: while As. N has অনর্থক্রম:—অনর্থানাং ক্রম: পরিপাটী, a series of mishaps. But the verse refers to only one mishap which the king dreads, viz., Vasavadatta's suicide. Hence we reject অনর্থক্রম:।

4. সমারূঢ়েতি। অন্বয়:—অনুদিনং প্রণয়বহুমানাৎ সমারূঢ়প্রীতি: (অতএব) ইদম্ অকৃতপূর্বং খলু ব্যলীকম্ অদ্য ময়া কৃতং বীক্ষ্য অসহনা অসৌ প্রিয়া স্ফুটং জীবিতং মুঞ্চতি। প্রকৃষ্টস্য প্রেম্ণ: স্খলিতম্ অবিষহ্যং হি ভবতি। ব্যাখ্যা—'অনুদিনং' প্রত্যহং 'প্রণয়স্য' বাসবদত্তয়া দর্শিতস্য মদ্বিষয়স্য প্রেম্ণ: 'বহুমানাৎ' সমাদরাৎ 'সমারূঢ়া' অতিভূমিং গতা 'প্রীতি:' প্রণয়: যস্যা: তাদৃশী অতএব 'ইদম্' এতৎ অন্যস্ত্রীপ্রার্থনারূপম্ 'অকৃতপূর্বং খলু' নাচরিতমিব 'ব্যলীকং' দোষম্ 'অদ্য ময়া কৃতং বীক্ষ্য' প্রত্যক্ষতো দৃষ্ট্বা 'অসহনা' মন:পীড়াং বোঢ়ুমসমর্থা সতী 'অসৌ প্রিয়া' বাসবদত্তা 'স্ফুটং' নিশ্চিতং 'জীবিতং মুঞ্চতি' প্রাণাংস্ত্যক্ষ্যতি [বর্তমানসামীপ্যে লট্]। তদেব সামান্যেন সমর্থয়তে—'প্রকৃষ্টস্য' প্রকর্ষগতস্য 'প্রেম্ণ:' স্নেহস্য সম্বন্ধে 'স্খলিতং' প্রণয়পাত্রস্য দোষ: 'অবিষহ্যং হি ভবতি' বোঢ়ুমশক্যমেব জায়তে। শিখরিণী বৃত্তম্।

5. समारूढ़ &c.—Both As. B and As. N here have a compound qualifying प्रिया (See व्याख्या)। Boht. has the same. *Tarka.*, *Nyaya* &c. backed by the Dasarupa read समारूढ़ा प्रीतिः uncompounded. The first line will then have to be taken by itself, thus—'अनुदिनं प्रणयबहुमानात् प्रीतिः' स हि प्रणयः 'समारूढ़ा' अतिभूमिं गता। Translate—Attachment has reached its climax through love having been ever esteemed. The compounded form harmonises better with the whole.

6. अनुदिनम्—दिने दिने इति वीप्सार्थे अव्ययीभावः।

7. व्यलीकम्—See इष्टव्यलीकः। para 25.

8. अज्ञातपूर्वम्—पूर्वं ज्ञातम् ज्ञातपूर्वम्। पूर्वशब्दस्य परनिपातः "भूतपूर्वे चरट्" इति ज्ञापकात्। न ज्ञातपूर्वम्।

9. प्रिया मुञ्चति &c.—This is the अनर्थ which the king foresees and dreads. This presentiment of the king will play an important part in the next scene where Sagarika makes an attempt at suicide.

10. अविषह्यम्—वि+सह+यत् कर्मणि विषह्यम्। न विषह्यम् unbearable. The ष is by "परिनिविभ्यः सेवसितसयसिवुसहसुट्स्तुस्वञ्जाम्"।

28. भो कुट्टा देवी ण जाणीअदि किं करिस्सदित्ति। साअरिआए उण दुक्करं जीविदं त्ति तक्केमि [भो क्रुष्टा देवी न ज्ञायते किं करिष्यतीति। सागरिकायाः पुनर्दुष्करं जीवितमिति तर्कयामि]।

Jest.—Ho! It is not known what the angry queen would do. Methinks Sagarika's life has become impracticable.

राजा—वयस्य अहमप्येवं चिन्तयामि। हा प्रिये सागरिके।

King.—Friend, I too think so. Alas! Darling Sagarika!

(ततः प्रविशति वासवदत्तावेषधारिणी सागरिका)।

साग—(सोद्वेगम्) दिट्ठिआ इमिणा विरइददेवीवेसेण

इमादो चित्तसालादो णिक्कमन्तो केणावि ण लक्खिदम्हि। ता दाणिं किं करिस्सं [दिष्ट्या अनेन विरचितदेवीवेषेण अस्याः चित्रशालातः निष्क्रामन्ती केनापि न लक्षितास्मि। तत् इदानीं किं करिष्यामि]। (इति सास्रं चिन्तयति)।

(*Now enter Sagarika bearing the dress of Vasavadatta*).
Sag.—(*With anxiety*) Luckily, through this queen's dress donned I have not been noticed by any one whilst coming out of this picture-gallery. Well then, what shall I do now ? (*Muses tearfully*).

विदू—भो किं मूढ़ो विअ चिट्ठसि। चिन्तेहि एत्थ पडि-आरं [भोः किं मूढ़ इव तिष्ठसि ? चिन्तय अत्र प्रतिकारम्]।

Jest.—Ho ! Why are you standing like dazed ? Think of some remedy hereof.

राजा—वयस्य, तदेव चिन्तयामि। देवीप्रसादं मुक्त्वा नान्यमुपायं पश्यामि तदेहि तत्रैव गच्छावः। (इति परि-क्रामतः)।

King—Friend, that is just what I am thinking of. I see no other way excepting the queen's favour. So to her let us repair. (*They go round the stage*).

Beng. বিদূ—ওগো, দেবী চটিয়াছেন, কি করিবেন জানি না। আমার মনে হয় সাগরিকার জীবন বড়ই কষ্টকর হইয়াছে। রাজা—আমিও তাই ভাবি। হা! প্রিয়ে সাগরিকে! (তার পর বাসবদত্তার বেষ ধরিয়া সাগরিকার প্রবেশ)। সাগ—(উদ্বে-গের সহিত) ভাগ্যে দেবীর বেষ পরিয়াছিলাম, তাই এই চিত্রশালা হইতে বাহির হওয়ার সময়ে কেহ আমাকে লক্ষ্য করে নাই। ভাল এখন কি করি? (অশ্রুপাত করিতে করিতে চিন্তা)। বিদূ—ওগো, বোকার মত বসিয়া রহিলেন যে? এর একটা উপায় ভাবুন। রাজা—তাহাই ভাবিতেছি। রাণীর অনুগ্রহ ছাড়া অন্য উপায় দেখি না। তবে চল সেইখানে যাই। (উভয়ের পরিক্রমণ)।

CHARCHA

1. दुष्करं जीवितम्—जीव + क्त भावे जीवितम् life. Her life is a burden to her now ; she cannot possibly bear the tyranny of jealousy.

2. विरचित &c.— 'विरचित:' विहित: यो 'द्वैविध:' तेन । हेतौ तृतीया ।

3. तत इदानीम् &c.—She has come out alone, she does not know what to do. Her guide, Susamgata has stayed behind to allay suspicion, or perhaps because closely watched.

29. साग—(विमृश्य) वरं दाणिं सअं ज्जेव्व अप्पाणं उव्वन्धिअ उवरता भविस्सं ण उण विदितसङ्केतवुत्तन्ताए सुसङ्गदाए सह देवीए परिभूदा चिट्ठम्हि। ता जाव असोअपाअवदले गदुअ जधासमोहिदं करिस्सं [वरमिदानीं स्वयमेव आत्मानमुद्बध्य उपरता भविष्यामि न पुन: विदित-सङ्केतवृत्तान्तया सुसङ्गतया सह देव्या परिभूता तिष्ठामि। तत् यावत् अशोकपादपतले गत्वा यथासमीहितं करिष्यामि]। (इति परिक्रामति)।

Sag.—(*Reflecting*) I would now rather get killed by hanging myself, but not stay disgraced, along with Susamgata, by the queen to whom the story of the tryst has become known. Well then going under the Asoka tree I will do as intended. (*Goes round the stage*).

विदू—(आकर्ण्य) चिट्ठ दाव चिट्ठ भो पदसद्दो सुणीअदि। जाणामि कदावि गच्छिदपच्चादावा पुणोवि देवी आअदा भवे [तिष्ठ तावत्, तिष्ठ भो: । पदशब्द: श्रूयते । जानामि कदापि गच्छोतपश्चात्तापा पुनरपि देवी आगता भवेत्]।

Jest.—(*Listening*) Stay, ho ! Stay. Footsteps are being

heard. Methinks the queen might entertain remorse and come back any moment.

राजा—वयस्य, महानुभावा खलु देवी। कदाचिदेवमपि स्यात्। तत् त्वरितं निरूपय।

King—Friend, the queen is indeed of noble impulses; even such a thing might happen; so ascertain quick.

विदू—जं भवं आणवेदि [यद्भवानाज्ञापयति]। (इति परिक्रामति)।

Jest.—As your Highness commands. (*Go round the stage*).

Beng. সাগ—(চিন্তা করিয়া) এই সঙ্কেতের বৃত্তান্ত দেবী জানিয়াছেন, এখন সুসঙ্গতাকে ও আমাকে নানারূপ অপমান সহ্য করিয়া থাকিতে হইবে। তাহা অপেক্ষা এখন নিজের গলায় ফাঁস দিয়া মরি সে বরং ভাল। অতএব এই অশোক তলায় যাইয়া ইচ্ছার অনুরূপ করি। (পরিক্রমণ)। বিদূ—(শুনিয়া) থামুন, ওগো থামুন। পায়ের আওয়াজ পাইতেছি। মনে হয় দেবীর কখন পশ্চাত্তাপ হইবে আর তিনি আসিয়া পড়িবেন। রাজা—বয়স্য, দেবী অতি উদার। এমন হইতেও পারে। তবে ভাল করিয়া দেখ। বিদূ—যে আজ্ঞা। (পরিক্রমণ)।

CHARCHA

1. वरमिदानीम् &c.—'इदानीम् आत्मानमुद्बध्य' उच्चशाखायां लम्बयित्वा 'स्वयमेव उपरता' मृता 'भविष्यामि' इति 'वरम्' ईषत् प्रियं 'पुनः' पक्षान्तरे 'विदितः सङ्केतवृत्तान्तो' यस्याः तादृश्या 'देव्या परिभूता' अवमानिता 'न तिष्ठामि'। स च परिभवः 'सुसङ्गतया सह'। मां च सुसङ्गतां च सङ्केतस्थाने अवमन्यते देवी तत्र सहे। उप+रम means 'to cease'; hence 'to die'. उपरता मृता। परि+भू means 'to insult.'

2. यथासमीहितम्—यथा समीहितं सुप्सुपा।

3. त्वरितम्—त्वर+क्त कर्त्तरि त्वरितम् or तूर्णम्।

30. साग—(उपसृत्य) ता जाव इमाए माहवीलदाए पासं विरइअ असोअपादवे अप्पाणअं उल्लम्बिअ वावादेमि

[तत् यावत् अनया माधवीलतया पाशं विरचय्य अशोकपादपे आत्मानमुद्बध्य व्यापादयामि]। (इति लतापाशं रचयन्ती) हा ताद हा अम्ब एसा दाणिं अहं अणाधा असरणा विवज्जामि मन्दभाइणी [हा तात, हा अम्ब, एषा इदानीमहमनाथा अशरणा विपद्ये मन्दभागिनी]। (इति कण्ठे लतापाशमर्पयति)।

Sag.—(*Approaching*) So preparing a noose with this Madhavi-creeper, I will kill myself by hanging from the Asoka tree. (*While making a noose with the creeper*) Alas ! Father, Ah ! Mother, luckless as I am, here I die homeless and helpless. (*Places the noose on her neck*).

विदू---(विलोक्य) का उण एसा। कधं देवी वासवदत्ता [का पुनरेषा ? कथम् ! देवी वासवदत्ता !]। (ससम्भ्रमसुच्चैः) भो वअस्स परित्ताहि परित्ताहि। एसा क्खु देवी वासवदत्ता अप्पाणअं उब्बन्धिअ वावादेदि [वयस्य परित्रायस्व, परित्रायस्व। एषा खलु देवी वासवदत्ता आत्मानमुद्बध्य व्यापादयति]।

Jest.—(*Observing*) Well, who is this ? How so ! Queen Vasavadatta ! (*In alarm—aloud*) Help ! Ho ! friend, help ! Here is queen Vasavadatta killing herself by hanging.

राजा—(ससम्भ्रममुपसृत्य) क्वासौ क्वासौ ?

King—(*Rushing in*) Where is she ? Where is she ?

विदू—णं एसा [ननु एषा]।

Jest.—Well, here.

राजा—(उपसृत्य कण्ठात् पाशमपनयन्) अयि साहसकारिणि, किमिदमकार्य्यं क्रियते ?

मम कण्ठगता: प्राणा: पाशे कण्ठगते तव ।
अत: स्वार्थ: प्रयत्नोऽयं त्यज्यतां साहसं प्रिये ॥ ६१ ॥

King—(*Approaching and removing the noose from her neck*) Ha ! Desperado (lit. perpetrator of rashness) ! why is this vile step being taken ?—The noose lying on your neck, my life has come up to my throat. Hence this is an interested move. Renounce this rashness, my darling.

Beng. সাগ—(নিকটে গিয়া) তবে এই মাধবীলতায় ফাঁশ করিয়া এই অশোক গাছে ঝুলিয়া মরি। (লতাপাশ করিতে করিতে) হা পিতঃ, হা মাতঃ, আমার পোড়াকপাল, নিরাশ্রয়ে অসহায়ে মরিতে বসিয়াছি। (কণ্ঠে লতাপাশ প্রদান)। বিদূ—(দেখিয়া) এ কে ? কি ! দেবী বাসবদত্তা ! (ব্যস্তভাবে চীৎকার করিয়া) রক্ষা করুন, ওগো বয়স্য রক্ষা করুন। দেবী বাসবদত্তা এখানে গলায় ফাঁশ দিয়া মরিতেছেন। রাজা—(দৌড়িয়া আসিয়া) কোথায় তিনি, কোথায় ? বিদূ—এই যে। রাজা—(কাছে গিয়া লতাপাশ ফেলিয়া দিয়া) কি দুঃসাহস তোমার ! কেন এ অকার্য্য করিতে বসিয়াছ ? তোমার জন্য বলি না। এতে আমারই স্বার্থ, কারণ পাশ তোমার গলায় বটে, কিন্তু প্রাণটী আমার গলায় আসিয়াছে ! অতএব হে প্রিয়ে, দুঃসাহস ত্যাগ কর।

CHARCHA

1. अशरण्या—शरण house गृह । "शरणं गृहरक्षित्रो:" इत्यमर: । अविद्य-मानं शरणमस्या: । We avoid the sense रक्षिता because the absence of a रक्षिता is implied by अनाथा ।

2. ससम्भ्रमम्—सम्भ्रम agitation साध्वस, also संवेग haste. "सम्भ्रम: साध्वसेऽपि स्यात् संवेगादरयोरपि" इति विश्व: । Either sense suits the context.

3. साहसकारिणि—साहस rashness साहसं साधु करोति इति साहस + कृ + णिनि कर्तरि साधुकारिणि ।

4. ममेति । अन्वय:—हे प्रिये साहसं त्यज्यताम् । पाशे तव कण्ठगते (सति) मम प्राणा: कण्ठगता: । अत: अयं स्वार्थ: प्रयत्न: । व्याख्या—हे 'प्रिये साहसं' हठ-कारिता 'त्यज्यतां' विसृज्यताम् । कस्य' मम कामकारप्रतिरोधि वचनाह—'पाशे' बन्धे

'तव कण्ठगते' कण्ठे अर्पिते सति 'मम प्राणाः कण्ठगताः' कण्ठं प्राप्ता निःसर्तुमुद्यता इत्यर्थः। तव च कण्ठे पाशो मृत्युश्च मम प्राणः इति भावः। 'अतः' अस्मात् 'अयं स्वार्थः' स्वप्रयोजनाय आत्मत्राणाय एव 'प्रयत्नः' उद्योगः पाशापनयनचेष्टा इति शेषः। मा तु केवलं त्वत्प्राणरक्षार्थमितिमंस्थाः।

5. *Remark*—The verse anticipates the retort—"You do no longer care for me, then why do you interfere in such of my movements as affect me alone?" The king shows that this step materially affects the king himself—it kills him.

31. साग—(राजानं दृष्ट्वा) अम्मो कथं एसो भट्टा [अम्मो ! कथम् ! एष भर्त्ता !!] (सहर्षमात्मगतम्) जं सच्चं एणं पेक्खिअ पुणोवि मे जीविदाहिलासो संवुत्तो। अहवा एणं पेक्खिअ कदत्था भविअ सुहेण विअ जीविदं परिच्चइस्सं [यत्सत्यम् एनं प्रेक्ष्य पुनरपि मे जीविताभिलाषः संवृत्तः। अथवा एनं प्रेक्ष्य कृतार्था भूत्वा सुखेनैव जीवितं परित्यक्ष्यामि]। (प्रकाशम्) मुञ्चदु मुञ्चदु मं भट्टा। पराहीणो क्खु अअं जणो ण उण ईदिसं अवसरं मरिदुं पावेदि [मुञ्चतु मुञ्चतु मां भर्त्ता। पराधीनः खलु अयं जनो न पुनरीदृशमवसरं मर्त्तुं प्राप्नोति]। (इति पुनः कण्ठे पाशं दातुमिच्छति)।

Sag.—Ha! How so! Here is Sire! (*With joy—to herself*) Really a desire to live arises in me on seeing him. Or, with my purpose served on seeing him, I shall easily give up life. (*Aloud*) Let go, Sire, let me go. A slave of another, this person will not get such an opportunity again to die. *(Attempts to place the noose again on her neck)*.

राजा—(निरूप्य सहर्षम्) कथम् ! प्रिया मे सागरिका ! (कण्ठात् पाशमाक्षिप्य)—

अलमलमतिमात्रं साहसेनामुना ते
त्वरितमयि विमुञ्च त्वं लतापाशमेतम् ।
चलितमपि निरोद्धुं जीवितं जीवितेशे
क्षणमिह मम कण्ठे बाहुपाशं निधेहि ॥६२॥

(इति कण्ठे बाहुं कृत्वा स्पर्शं नाटयन्) सखे, इयमनभ्रा वृष्टिः ।

King—(*Observing—With joy*) How so! My darling Sagarika! (*Dashing the noose away from the neck*) Away, away with this your excessive rashness. Quick, ho! fling this creeper-noose away. Just for a moment, O mistress of my life, place the noose of your arms on this neck of mine to arrest even my fleeting life. (*Placing her arm on his neck and acting the pleasure of touch)* Friend, this is a shower without clouds!

विदू—भो एव्वं स्सेदं जइ अआलवादावली भविअ ण आआदि देवी वासवदत्ता [भो एवं न्विदम्, यदि अकाल-वातावली भूत्वा न आयाति देवी वासवदत्ता] ।

Jest.—So it is indeed, ho! if the queen Vasavadatta does not appear taking the shape of an untimely gale.

Beng. সাগ—(রাজাকে দেখিয়া) ওমা! সে কি! কর্ত্তা যে!! (সহর্ষে স্বগত) এঁকে দেখিয়া যথার্থই আমার আবার বাঁচিয়া থাকিবার সাধ হইল। অথবা এঁকে দেখিয়া কৃতার্থ হইলাম, এখন সুখে প্রাণত্যাগ করিব। (প্রকাশ্যে) আমায় ছেড়ে দিন্, কর্ত্তা আমায় ছেড়ে দিন্। এ পরাধীন ব্যক্তি মরিবার এমন সুযোগ আর পাইবে না। (আবার গলায় পাশ দেওয়ার চেষ্টা)। রাজা—(দেখিয়া সহর্ষে) এ কি! প্রিয়া সাগরিকা যে!! (গলা হইতে পাশ টানিয়া লইয়া) ছাড়, ছাড়, এ দুঃসাহস ছাড়। শীঘ্র এ পাশ ফেলিয়া দাও। আমার প্রাণ চলিয়াছে, গলা পর্য্যন্ত আসিয়াছে, ঐখানে মুহূর্ত্তের জন্য তোমার বাহুপাশ দিয়া উহাকে বাঁধ। (সাগরিকার

াহ গলায় দিয়া স্পর্শসুখের অভিনয় করিয়া) সখে, এ যে বিনা মেঘে বর্ষণ ! বিদূ—
ওগো এ তাই বটে, যদি অকালের ঝড়ের মত হইয়া দেবী বাসবদত্তা না আসিয়া পড়েন।

CHARCHA

1. अम्मो—An अव्यय implying surprise. Comp. "अम्मो सलिलहिकसमुद्गत: एष वदनमभिवर्त्तते मधुकर:"—*Sak.* I.

2. मर्त्तु प्राप्नोति—Here Boht. stops. As. B, As. N, Tarkavachaspati &c. add त्वमपि ईर्ष्या मा आत्मानम् अपराधिनं कुरु। But the king in his speech following makes no attempt to allay the jealousy that this betrays. These words appear in the very next speech of Sagarika and the king gives a sort of a reply. We have therefore followed Boht. in omitting them here.

3. अलमिति। अन्वय:—अयि जीवितेशे, अमुना ते अतिमात्रं साहसेन अलमलम्। लतापाशमेतं त्वं त्वरितं विमुञ्च। मम चलितमपि जीवितं निरोद्धुम् इह कण्ठे बाहुपाशं क्षणं निधेहि। व्याख्या—'अयि जीवितेशे' प्राणेश्वरि 'अमुना' एतेन [अनेन इति व्याख्यम्। "अदसस्तु विप्रकृष्टम्" इति वचनात्] 'ते अतिमात्रम्' अत्यर्थं यथा तथा स्थितेन 'साहसेन' हठकारितया 'अलमलम्' प्राणपरित्यागरूपमतिसाहसं मा कुरु इत्यर्थ:। 'एतं लतापाशं त्वं त्वरितं' सत्वरं 'विमुञ्च' त्यज। 'मम चलितमपि' उद्गच्छदपि दुर्निरोधमपि इत्यर्थ: 'जीवितं' प्राणान् 'निरोद्धुं' संयमयितुं भूयो व्यवस्थापयितुमिति यावत् 'इह' अस्मिन् 'कण्ठे' मदीये कण्ठे इत्यङ्गुल्निनिर्देश: 'बाहुपाशं' भुजाभ्यां भवत्या: कृतं पाशम् अपि च प्रशस्तं बाहुं ते ["इस्तपाशतटा. पादपाशौमेघार्थेकाद्य:" इति पाशशब्द: प्रशस्तवाची] 'क्षणं' मुहूर्त्तं 'निधेहि' स्थापय। माधवीलतापाशं त्यज भुजलतापाशञ्च बधान। तस्मु ममैव कण्ठे न तव तेनाहं जीवियम् इति तात्पर्य्यम्।

4. अतिमात्रम्—See व्याख्या। Qual. the क्रिया in स्थितेन understood.

5. अमुना—अदस् refers to a distant object. For one near the speaker इदम् is proper. Comp. "सन्निहिततमिदमो विषय: समीपतरवर्त्ति चैतदोरूपम्। अदसस्तु विप्रकृष्टं तदिति परोक्षे विजानीयात् ॥"

6. लतापाशमेतम्—एतम् is Boht's reading. As. B, As. N, &c. read एनम्। But here there is no अन्वादेश। Hence एतम् is the correct form.

7. जीवितेशे—जीवितस्य ईशा &c. "अधीगर्थदयेशां कर्मणि" does not apply because the षष्ठी in जीवितस्य is कृद्योगात् कर्मणि not शेष षष्ठी ।

8. बाहुपाशम्—There is a pun here in पाश। प्रशस्तौ बाहू: बाहुपाश: । "प्रशंसावचनैश्च" इति नित्यसमास: । पाश is प्रशंसावाची when it is an उत्तरपद in such compounds. Comp. "मतल्लिकामचर्चिकाप्रकाण्डमुद्धतल्लजौ । प्रशस्तवाचकान्यमूनि ॥" Again पाश is a noose. With this meaning, the sense is—my life (जीवित) is fleeing (चलितम्) । You are its master (जीवितेशा), so arrest your man ; it is here at my throat. Chain him with these fetters of your arms (बाहुपाशं निधेहि) ।

9. कण्ठे बाहु' कृत्वा &c.—This is from Boht. except that Boht's नाटयति has been replaced by नाटयम् from As. B.

10. अनभ्रा—अभ्र is मेघ cloud. "अभ्र' मेघे च गगने" इति मेदिनी । अविद्यमानम् अभ्रमस्या: अनभ्रा cloudless. अनभ्रा वृष्टि a cloudless shower, *i. e.*, an unexpected shower. Thence any unexpected happy turn is called अनभ्रा वृष्टि: (figurative). The king did not expect Sagarika.

11. अकालवातावली &c.—See Act II, para 45. The gale might blow away the shower and leave you as dry as ever !!

32. (तत: प्रविशति वासवदत्ता काञ्चनमाला च) ·

वास—हञ्जे कञ्चणमाले तं तधा चरणणिवडिदं अज्जउत्तं अवधीरिअ आअच्छन्तीए मए अदिणिट्ठुरं किदं ता दाणिं सअं ज्जेव्व गदुअ अज्जउत्तं अणुणइस्सं [हञ्जे काञ्चनमाले, तं तथा चरणनिपतितमार्य्यपुत्रम् अवधीरयित्वा आगच्छन्त्या मया अतिनिष्ठुरं कृतम् । तदिदानीं स्वयमेव गत्वा आर्य्यपुत्रम् अनुनेष्यामि] ।

(Now enter Vasavadatta and Kanchanamala) Vas.—Hola ! Kanchanamala, it was a very cruel thing done by me coming

away, in that manner, slighting my husband fallen at my feet. So I will now go there and myself supplicate my husband.

काञ्च—को अस्सो देवीं वज्जिअ एव्वं भणिदुं जाणादि। वरं सो एव्व देवो दुज्जणो होदु ण उण देवी। ता एदु एदु भट्टिणी [कः अन्यः देवीं वर्जयित्वा एवं भणितुं जानाति ? वरं स एव देवो दुर्जनो भवतु, न पुनर्देवी। तत् एतु एतु भर्त्री]। (इति परिक्रामतः)

Kanch —Who else barring the queen knows to speak thus ? Rather be he, the king, a bad person, but not the queen. So proceed, let the queen proceed. (*They go round the stage.*)

राजा—अयि मुग्धे, किमद्यापि वयं मध्यस्थतया विफल-मनोरथाः क्रियामहे ?

King.—Ah ! Artless girl, why even now should I remain with my wishes rendered fruitless by your indifference ?

काञ्च—(कर्णं दत्त्वा) भट्टिणि जह समीवे भट्टा मन्तेदि तह तक्केमि तुमं ज्जेव्व अणुणेदुं आअच्छदि [भर्त्रि, यथा समीपे भर्त्ता मन्त्रयते तथा तर्कयामि त्वामेव अनुनेतु-मागच्छति]।

Kanch.—(*Listening*) Mistress, as the king talks close by, so I guess he is coming to entreat yourself.

वास—(सहर्षम्) ता अलक्खिदा एव्व पुट्ठदो गदुअ कण्ठे गेह्णिअ पसादइस्सं [तत् अलक्षिता एव पृष्ठतो गत्वा कण्ठे गृहीत्वा प्रसादयिष्यामि]।

Vas.—(*With joy*) Well then, I will approach from back unseen and pacify him taking him by the neck.

Beng. (তার পর বাসবদত্তা ও কাঞ্চনমালার প্রবেশ)। বাস—ওলো কাঞ্চন-মালা, আর্য্যপুত্র পায়ে পড়িলেন, তাঁকে অগ্রাহ্য করিয়া ওরূপে চলিয়া আসিয়া বড় নিষ্ঠুরের মত কাজ করিয়াছি। তবে এখন যাইয়া নিজেই আর্য্যপুত্রের অনুনয় করিব। কাঞ্চ—দেবী নইলে অমন কথা আর কে বলিতে জানে? কর্ত্তাই না হয় খারাপ লোক হউন, কর্ত্রী ঠাকুরুণ কেন খারাপ হইবেন? তবে চলুন, কর্ত্রী ঠাকুরুণ চলুন। (উভয়ের পরিক্রমণ)। রাজা—অয়ি মুগ্ধে, এখনও কি তুমি উদাসীন থাকিবে, আমার আশা পুরিবে না? কাঞ্চ—(শুনিয়া) কর্ত্রী ঠাকুরুণ, কাছেই কর্ত্তার গলা শুনিতেছি, মনে হয় আপনারই অনুনয় করিতে আসিতেছেন। বাস—(সহর্ষে) তবে চুপি চুপি পীঠের দিকে গিয়া গলা জড়াইয়া ধরিয়া খুসী করিব।

CHARCHA

1. तथा चरण &c.—Construe तथा अवधीरयित्वा or तथा चरणनिपतितम्—thus fallen &c. अवधीरयित्वा or अवधीर्य्य (see Act II para 1).

2. अयि मुग्धे &c.—The king has placed Sagarika's hand on his neck, but Sagarika is indifferent (मध्यस्थ)। Hence this regret.

33. **विदू—भोदि साअरिए वीसद्धा भविअ पिअवअस्सं आलवेहि [भवति सागरिके विस्रब्धा भूत्वा प्रियवयस्यम् आलप]।**

Jest.—Honoured Sagarika, speak with my dear friend making yourself easy.

वास—(श्रुत्वा सकोपम्) हञ्जे काञ्चणमाले साअरिआ वि एत्थ एव्व चिट्ठदि। ता सुणम्ह दाव पच्छा उवसप्पिस्सं [हञ्जे काञ्चनमाले, सागरिका अपि अत्रैव तिष्ठति। तत् शृणुमस्तावत् पश्चादुपसर्प्स्यामः]। (इति तथा स्थिते)।

Vas.—(*Hearing—Angrily*) Hola ! Kanchanamala, Sagarika too is at this very place. So I will listen, and then approach. (*They stand listening*).

साग—भट्टा किं एदिना अलीअदाक्खिरणेण जीविदादो वि अधिअवल्लहाए देवीए अप्पाणं अवराहिणं करेसि [भर्तः, किमेतेन अलीकदाक्षिण्येन जीवितादपि अधिकवल्लभाया देव्या आत्मानम् अपराधिनं करोषि] ?

Sag.—Sire why are you, with this false courtesy, compromising yourself in the eyes of the queen who is dearer to you than life even ?

राजा—अयि, मिथ्यावादिनी खल्वसि । कुतः—

श्वासोत्कम्पिनि कम्पितं स्तनयुगे मौने प्रियं भाषितं
वक्त्रेऽस्याः कुटिलीकृतभ्रुणि कृषा यातं मया पादयोः ।
इत्थं नः सहजाभिजात्यजनिता सेवैव देव्याः परं
प्रेमाबन्धविवर्द्धिताधिकरसा प्रीतिस्तु या सा त्वयि ॥६२॥

King—Ha ! You are indeed telling what is not the fact. (Do you ask) How ?—The pair of bosoms quivering with the breath, I trembled , at her silence, I muttered agreeably ; her face showing a bend in the eyebrows in anger, I went down to her feet. Thus indeed my service alone, as prompted by her inborn nobility of birth, is the queen's ; but in the matter of yourself is that delight which is felt the more because enhanced by the bond of love.

Beng. বিদূ—ওগো সাগরিকে, প্রিয় বয়স্যের সঙ্গে একটুকু মন খুলিয়া আলাপ কর। বাস—(শুনিয়া সকোপে) ওলো কাঞ্চনমালা, সাগরিকাও এই স্থানেই আছে। তবে আগে শুনি, পরে কাছে যাইব। (উভয়ের ঐরূপ করা)। সাগ—কর্ত্তা, এই মিথ্যা মিষ্ট কথায় কেন প্রাণের অধিক প্রিয়া দেবীর কাছে অপরাধী হইতেছেন ? রাজা—ওগো, এটী তো ঠিক বলিলে না। কেন বলিব ?—নিঃশ্বাসে দেবীর স্তনযুগ কাঁপিলে আমি কাঁপিয়াছি ; ইনি কথা বন্ধ করিলে আমি মিষ্ট কথা বলিয়াছি ; কোপে ইঁহার মুখে ভ্রুকুটি দেখা দিলে আমি পায়ে পড়িয়াছি। এইরূপে দেবী পদে পদে

আমার সেবাই পাইয়াছেন কারণ তিনি বড় ঘরের মেয়ে ; কিন্তু যে ভালবাসা প্রেমের বন্ধনে আনন্দময়, আমার সেই ভালবাসা তোমাতেই আছে।

CHARCHA

1. उपसर्प्स्याम.—उप + सृप + लृट् स्याम: । The root is अनिट् hence by "अनुदात्तस्य च ऋदुपधस्यान्यतरस्याम्" we have optionally अम्, giving उपस्रप्स्याम: with अम् and उपसर्प्स्याम: without अम् । In लुङ् we get अङ् yielding उपासृपत् ; but Vopadeva &c. add also उपास्राप्सीत् and उपासार्प्सीत् ।

2. *Remark*—Here As. B gives an additional speech to the king, thus—राजा—आकर्णायतलोचने शशिमुखि प्रीत्युत्सृज्य लज्जां प्रिये अङ्गं मेऽतदनङ्गतापविधुरं गाढं समालिङ्गय। किं त्वं मामम्रतोपमेन वचसा प्रीत्या न सम्भाषसे मन्दोन्मीलितलोललोचनयुगै: किं वा न संवीक्षसे ॥ In this the unnecessary णिच् in समालिङ्गय, the very awkward plural in लोचनयुगै: &c. tend to mark it as an interpolation, though Sagarika's reference to अलीकदाक्षिण्य in the speech following leads us to expect some such effusion here on the part of the king.

3. अलीकदाक्षिण्येन—दक्षिण is उदार। दाक्षिण्य = उदारता। अलीकं दाक्षिण्यम् false affability. तेन। You are speaking sweet words through courtesy only. You do not really feel as you say. As our text stands this refers to the kings "अयि मुग्धे &c." above. But that speech is too plain to elicit such a comment from Sagarika. Possibly the verse from As. B noticed above is genuine its readings being corrupt in places like समालिङ्गय, लोचनयुगै; &c.

4. अधिकवल्लभाया:—अधिकं यथा तथा वल्लभा, सुप्सुपा।

5. ईर्ष्या:—ईर्ष्या: सम्बन्धे। शेषे षष्ठी।

6. आसीत्। अन्वय.—कस्या: कल्पद्रुमे आसीत्कल्पिते मया कल्पितम्, कस्या: कौले सदा प्रियं भाषितम्, कस्या रक्ते कथा कुटिलीकृतम् अपि कया पादयो: यातम्। रक्तं न. परं कस्याश्चिज्जनिता सेवा एव ईर्ष्या:। या तु निमादवर्षिवर्धिताधिकरसा प्रीति: सा त्वयि। व्याख्या—'कस्या' ईर्ष्या: 'कल्पद्रुमे आसीत्' कुतोऽपि ईर्ष्या: आख्यादिकेन 'इदं कल्पितम्' इदं कल्पमाने इति कोपजातं तदित्याश्चर्य 'कया कल्पितं' कल्पो-

ऽनुभूतः [भावे क्तः]। 'अस्याः मौने' कुतोऽपि वाङ्नियमने सति 'मया' विरागशङ्कया 'प्रियं' यथा तथा 'भाषितं' तोषार्थं चाटुवादः प्रयुक्तः। 'अस्या वक्त्रे' मुखे 'रुषा' कोपेन 'कुटिलीकृते' काभुग्ने 'भ्रुवौ' यस्मिन् तथाविधे जाते 'मया' साक्षात् 'पादयोः पातं' प्रसादनार्थं तस्याश्चरणयोरेव पतितम्। 'इत्थम्' अनेन प्रकारेण 'नः' अस्माकं मम इत्यर्थः 'परं' केवलं 'सहजेन' स्वाभाविकेन 'आभिजात्येन' कुलीनतया 'जनिता' कारिता महाकुलप्रसूतेयमिति निर्वाहिता 'सेवा एव' भृत्यवदुपचरणमेव 'देव्याः' वासवदत्ताया भागः। 'या तु' या पुनः 'प्रेम्णः आबन्धेन' दृढनिधानेन 'विवर्धिता' परिपोषिता 'अधिकरसा' गाढभावा 'प्रीतिः' स्नेहः 'सा त्वयि' न तु देव्यां वासवदत्तायाम्। तत् निश्चितं त्वया अधिकवल्लभा देवीति। शार्दूलविक्रीडितं वृत्तम्।

7. कुटिलीकृतभ्रुणि—Tarkavachaspati &c. read भ्रुवि। Both forms are available in the neuter.

34. वास—(सहसोपसृत्य सरोषम्) अज्जउत्त जुत्तं एदं सरिसं एदं [आर्य्यपुत्र, युक्तमेतत्, सदृशमेतत्]।

Vas.—(Suddenly appearing—Indignantly) My husband, this is meet, this is befitting.

राजा—(दृष्ट्वा सवैलक्ष्यम्) देवि, न खल्वकारणे मामुपालब्धुमर्हसि। त्वामेव मत्वा वेषसादृश्याद्विप्रलब्धा वयमिहागताः। तत् क्षम्यताम्। (इति पादयोः पतति)।

King—My queen, it behoves you not to rebuke me without cause. We have come here, misled by the similarity of dress, thinking it was yourself. So be it forgiven. (*Falls at her feet*).

वास—(सरोषम्) अज्जउत्त उट्ठेहि उट्ठेहि। किं अज्ज वि सहजाभिजादाए सेवाए दुक्खं अणुभवीअदि [आर्य्यपुत्र, उत्तिष्ठ उत्तिष्ठ। किमद्यापि सहजाभिजातायाः सेवया दुःखमनुभूयते] ?

Vas.—(*Indignantly*) Rise, my husband, rise. Why do you, even now, suffer trouble in the service of an in-born aristocrat ?

राजा—(स्वगतम्) किमेतदपि श्रुतं देव्या ? तत् सर्वथा देवीप्रसादनं प्रति निराशीभूता: स्म: । (इत्यधोमुखस्तिष्ठति) ।

King—(*To himself*) Has the queen overheard this also ? Well then I have lost all hope (Lit. I am utterly hopeless) as to appeasing the queen. (*Stands with face cast down*).

विदू—भोदि तुमं किल अत्ताणअं उब्बन्धिअ वावादेसि त्ति वेससारिस्समोहिदेण मए पिअवअस्सो एत्थ आणीदो। जइ मम वअणं ण पत्तिआअसि ता पेक्ख इमं लदापासं [-भवति त्वं, किल आत्मानम् उद्बध्य व्यापादयसि इति वेषसादृश्य-मोहितेन मया प्रियवयस्य: अत्र आनीत:। यदि मम वचनं न प्रत्येषि तत् प्रेक्षस्व इमं लतापाशम्]। (इति लतापाशं दर्शयति) ।

Jest.—Honoured Lady, dear friend was summoned here by me deluded, by similarity of dress, into the belief that you were really killing yourself by hanging. If you do not believe my words, then look at this noose of creepers. (*Shows the noose of creepers*).

Beng. বাস—(সহসা উপস্থিত হইয়া সরোষে) আর্যপুত্র, এ ঠিক হইয়াছে, আপনার যোগ্য হইয়াছে। রাজা—(দেখিয়া থতমত খাইয়া) দেবি, আমাকে অকারণ অনুযোগ দিও না। একই রকম বেষ দেখিয়া ভুলিয়া তোমাকেই মনে করিয়া এখানে আসিয়াছি। ক্ষমা কর। (পায়ে পড়া)। বাস—(সরোষে) আর্যপুত্র, উঠুন উঠুন। এখনও আর বড় ঘরের মেয়ের সেবা করিয়া কষ্ট পান কেন ? রাজা—(স্বগত) এ কথাটাও দেবী শুনিয়াছেন ? তবে আর দেবীকে ঠাণ্ডা করার আশা নাই। (অধোমুখে অবস্থান)। বিদূ—ওগো শুনুন। একই রকম বেষ দেখিয়া আমি মনে করিয়াছিলাম

আপনিই গলায় ফাঁস দিয়া আত্মহত্যা করিতে বসিয়াছেন. তাই প্রিয় বয়স্যকে ডাকিয়া আনিয়া ছিলাম। বিশ্বাস না করেন, এই ফাঁস দেখুন। (লতা পাশ দেখান)।

CHARCHA

1. युक्तम् &c.—युक्त and सदृश are almost synonymous. We may take युक्तमेतत् with reference to the queen herself. This is what I deserve from you—युक्तमेतन्मे त्वत्तः। सदृशमेतत् may be interpreted with reference to the king—This is in keeping with your professions of love for me—सदृशमेतत् ते। Boht. omits सदृशमेतत्।

2. त्वामेव &c.—This is true. The king did rush in with the impression that the queen was killing herself. But it is not "the whole truth" !

3. सहजाभिजाता—अभिजाता high-born, an aristocrat. सहजं यथा तथा अभिजाता। An arristocrat by nature not one of a generation or two. तस्याः।

4. देवीप्रसादनम्—As. B and As. N read देवीप्रसादनोपायम्। Our text is from Boht.

5. त्वं खिल्ल &c.—This again is true, but not "the whole truth."

35. वास—(सकोपम्) हञ्जे कञ्चणमाले एदेन एव्व लदापासेण बन्धिअ गेण्ह एदं बम्हणं। दुव्विणीदकसुआं अ अग्गदो करेहि [हञ्जे काञ्चनमाले, एतेनैव लतापाशेन बद्धा गृहाणैनं ब्राह्मणम्। दुर्विनीतकन्यकाञ्च अग्रतः कुरु]।

Vas.—(*Angrily*) Hola ! Kanchanamala, lead this Brahmana on, fettering him with this very noose of creepers, and place this ill-trained girl in advance.

काञ्च—जं भट्टिणी आणवेदि [यत् भर्त्री आज्ञापयति]। (इति लतापाशेन विदूषकं बद्ध्वा) हदास अणुभव दा। असणो

अविणअस्स फलं। साअरिए तुमं वि अग्गदो होहि [हताश, अनुभव तावदात्मनः अविनयस्य फलम्। सागरिके, त्वमपि अग्रतो भव]।

Kanch.—As my mistress commands. (*Fettering the Jester with the noose of creepers*) You luckless chap, feel the consequence of your ill manners. Sagarika, go you ahead.

साग—(आत्मगतम्) हद्धी अकिदपुण्णाए मए मरिदुं वि अत्तणो इच्छाए ण पारिदं [हा धिक्! अकृतपुण्यया मया मर्त्तुमपि आत्मन इच्छया न पारितम्]।

Sag.—(*To herself*) O fie! Without merits won, I could not die even at my will.

विदू—(सविषादं राजानमवलोक्य) भो वअस्स सुमरेहि मं अणाधं देवीए बन्धणादो विवज्जन्तं [भो वयस्य, स्मर मामनाथं देव्या बन्धनात् विपद्यमानम्]। (सर्वानादाय निष्क्रान्ता वासवदत्ता)।

Jest.—(*Ruefully staring at the king*) Ho! friend, remember my helpless self dying of the fetters of the queen. (*Vasavadatta goes out taking all with her*).

Beng. বাস—(সকোপে) ওলো কাঞ্চনমালা, এই বাম নটাকে এই লতাপাশেই বেঁধে নিয়ে চল্। আর এই বেয়াদব মেয়েটাকে আগে আগে হাঁকিয়ে বা। কাঞ্চ—কর্ত্রীঠাকুরাণের যে আজ্ঞা। (বিদূষককে লতাপাশে বাঁধিয়া) পোড়াকপালে, নিজের বেয়াদবীর ফলভোগ কর। সাগরিকা, আগে চল। সাগ—(স্বগত) হা ধিক্! পুণ্য করি নাই, নিজের ইচ্ছায় মরিতেও পারিলাম না। বিদূ—(সবিষাদে রাজার দিকে চাহিয়া) ওগো বয়স্য, আমি অনাথ, দেবীর বন্ধনে মরিতে পড়িয়াছি, আমার কথা মনে করিবেন। (সকলকে লইয়া বাসবদত্তার প্রস্থান)।

CHARCHA

1. दुर्विनीत &c.—Some read दुष्ट for दुर्विनीत। The Jester is being dragged and Sagarika urged on from behind, Kanchanamala walking between the two.

2. अविनयस्य फलम् &c.—After this As. N, Tarkavachaspati &c. add देव्या दुर्वचनेन कटुकितानि श्रोत्राणि इति स्मर तं वचनम्। We follow As. B, Boht. &c. अविनय is a general term including the specific instance देव्या दुर्वचनेन &c. (see para 21).

3. मर्तुमपि &c. Here again she mourns her पराधीनता: I am so fully a slave of another that even in the matter of quitting life I have no free will.

36. राजा—(सखेदम्) कष्टं भोः कष्टम्।

किं देव्याः कृतदीर्घरोषमुषितस्निग्धस्मितं तन्मुखं
त्रस्तां सागरिकां क्रमोद्गतरुषा किं तर्ज्यमानां तया।
बद्धानीतमितो वसन्तकमहं किं चिन्तयामीत्यहो
सर्वाकारकृतव्यथः क्षणमपि प्राप्नोमि नो निर्वृतिम् ॥१४॥

तत् किमिदानीमिह स्थितेन प्रयोजनम्? देवीं प्रसादयितुमभ्यन्तरमेव प्रविशामि। (इति निष्क्रान्तः)।

इति सङ्केतो नाम तृतीयोऽङ्कः

King—(*Mournfully*) Hard! O hard! should I think of that face of the queen the sweet smile from which has been stolen by her long-cherished ire; or should I think of Sagarika frightened being rated by her with gradually mounting wrath; or again, should a think of Vasantaka led from here in chains? Thus ho! with misery caused in every shape I find no ease even for a moment.

What then is the use of my staying here ? I will go within to pacify the queen. (*Exit*).

Here ends the Third Act named the Tryst.

Beng. রাজা—(সখেদে) কি কষ্ট ! অহো কি কষ্ট ! সকল রকমে আসিয়া কষ্ট উপস্থিত হইয়াছে, মুহূর্ত্তের জন্য ও আমার সুখ নাই। দেখ রাণীর এমন মধুর হাসি হাসি মুখখানি, দীর্ঘকাল রাগ পুষিয়া রাখাতে উহার সে হাসি গিয়াছে। তাহাই ভাবিব, না দেবী সাগরিকাকে তর্জ্জন করিতেছেন, ক্রমে তাঁহার রাগ বাড়িয়া উঠিয়াছে, সে বেচারী ভয়ে ম্রিয়মাণ হইয়া গিয়াছে, সেই কথাই ভাবিব ? নাকি বসন্তককে বাঁধিয়া এখান হইতে নেওয়া হইয়াছে তাহারই কথা ভাবিব ? তবে, এখানে থাকিয়া আর কি হইবে ? ভিতরেই যাইয়া দেবীকে ঠাণ্ডা করিতে চেষ্টা করি। (প্রস্থান)।

"সঙ্কেত" নামে তৃতীয় অঙ্ক সমাপ্ত ।

किमिति । अन्वय:—क्रमदीर्घरोषमुषितस्निग्धस्मितं तत् देव्या मुखं चिन्तयामि किम्। क्रमोद्गतकथा तया भर्त्स्यमाना त्रस्ता सागरिका चिन्तयामि किम्। बद्धा इतो नीतं वसन्तकं चिन्तयामि किम्। अहो इति सर्वाकारकृतव्यथ: अहं क्षणमपि निर्वृतिं नो प्राप्नोमि। व्याख्या—'क्रम:' प्रक्रान्त: य: 'दीर्घरोष:' चिरकोप: तेन 'मुषितम्' अपहृतं 'स्निग्धं' मधुरं 'स्मितम्' ईषद्धास: यस्य तादृशं 'तत्' पूर्वमानन्ददायि 'देव्या:' वासवदत्ताया: 'मुखं चिन्तयामि किम्' अनुशोचामि किम्। अहह नेत्रोत्सवं मे तत् देव्या मुखं चिरस्थायि कोपकलुषं जातमित्येकं मे शोकस्थानम्। अपरमाह— 'क्रमेण' क्रमश: 'उद्गता' विवृद्धा 'कट्' कोपो यस्या तादृश्या 'तया' देव्या 'भर्त्स्यमानां' भर्त्स्यमानाम् अतएव 'त्रस्तां' भीतां 'सागरिकां चिन्तयामि किम्' शोचामि नु। अहह अद्य प्रभृति देव्या भीता वर्त्स्यति सा बाला इति मे शोकस्थानं द्वितीयम्। अन्यदाह—'बद्धा' पाशेन नियम्य 'इत:' मत्समकाशात् 'नीतम्' अपहृतं 'वसन्तकं चिन्तयामि किं' शोचामि वा। अहह विकलाङ्गो वराको वसन्तको देव्या: कोपाग्निपतितो इति मे शोकस्थानं तृतीयम्। 'अहो' खेदे 'इति' अनेन प्रकारेण 'सर्वै: आकारै:' तिसृभिरपि मूर्त्तिभि: पत्नीविषयया प्रियाविषयिण्या वयस्यगतया च 'कृता' जनिता 'व्यथा' पीड़ा यस्य तादृश: 'अहं क्षणमपि निर्वृतिं' सुखं 'नो प्राप्नोमि' न लभे।

CHARCHA

1. वसा &c·—As. N, Tarkavachaspati &c. read किं वा &c. वसाम् is from As. B. Again for क्रमोद्गत As. B reads सुसम्भृत। सुष्ठु सम्भृता उपचिता रुट् यस्याः सुसम्भृतरुट् which is the same as क्रमोद्गतरुट्। Often when one chides another ones wrath rises gradually.

2. इत्यहो—This is from As. B As. N, *Tarka* &c. read भद्य भोः।



चतुर्थोऽङ्कः

---

1. (ततः प्रविशति रत्नमालामादाय साम्रा सुसङ्गता) सुस—(सकरुणं निःश्वस्य) हा पिअसहि साअरिए हा लज्जालुए हा सहीजणवच्छले हा उदारसीले हा सोम्मदंसणे कहिं दाणिं तुमं मए पेक्खिदव्वा [हा प्रियसखि सागरिके, हा लज्जालुके, हा सखीजनवत्सले, हा उदारशीले, हा सौम्यदर्शने, कुत्र इदानीं त्वं मया प्रेक्षितव्या]। (इति रोदिति)। (ऊर्द्ध्व-मवलोक्य निःश्वस्य च) अयि देव्वहदअ अकरुण असामाण्ण-रूअसोहा तादिसी तुए जइ णिम्मिदा ता कीस उण ईदिसं अवत्थन्तरं पाविदा। इयं अ रअणमाला जीविदणिरासाए ताए कस्सवि बह्मणस्स हत्थे पड़िवादेसुत्ति भणिअ मम हत्थे समप्पिदा। ता जाव बह्मणं अण्णेसामि [अयि देवहतक, अकरुण, असामान्यरूपशोभा तादृशी त्वया यदि निर्मिता तत् कस्मात् पुनरीदृशम् अवस्थान्तरं प्रापिता। इयञ्च रत्नमाला जीवितनिराशया तया कस्यापि ब्राह्मणस्य हस्ते प्रतिपादय इति भणित्वा मम हस्ते समर्पिता। तत् यावत् ब्राह्मण-मन्विष्यामि]। (परिक्रम्य अवलोक्य च) अए कधं एसो क्खु अज्जवसन्तओ इदो ज्जेव्व आअच्छदि। ता जाव एदस्स

ज्जेव्व पड़िवादइस्सं ! अये कथम् ! एष खलु आर्य्यवसन्तक इत एव आगच्छति । तत् यावत् एतस्यैव प्रतिपादयिष्यामि] ।

(Now enter Susamgata in tears carrying a string of pearls).

Sus.—(*Sighing—Piteously)* Alas ! My dear friend Sagarika, O bashful one, Ah ! You so affectionate to your friends, O of noble character, Ha ! You of lovely presence, where can you be seen by me now ? (*Weeps*). *(Looking upwards and sighing)* Ah ! Wretched fate, pitiless, if such a splendour of uncommon charm of person was created by you, why again was it made to undergo such a change ? This string of pearls again was placed in my hands by her despairing of life saying "Transfer it to the hands of some Brahmana so I will look for a Brahmana. (*Going round and observing*) Ha ! How so ! Here indeed is noble Vasantaka coming this very way. So to him I will give it.

Beng. (তারপর রত্নমালা হাতে চক্ষের জল ফেলিতে ফেলিতে সুসঙ্গতার প্রবেশ) । সুস—(দীর্ঘনিশ্বাস ফেলিয়া—করুণভাবে) হা প্রিয়সখি সাগরিকা, হা লজ্জাবতি, হা সখীজনবৎসলে, হা উদারশীলে, হা সৌম্যদর্শনে, কোথায় গেলে তোমার দেখা পাই ? (রোদন) । (উপরের দিকে চাহিয়া, দীর্ঘনিশ্বাস ফেলিয়া) ওহে হতবিধি, তোমার দয়া নাই । এমন অসাধারণ রূপের শোভা যদি করিয়াছিলে, তবে তার এ দুর্গতি করিলে কেন ? সে যখন জীবনের আশা ছাড়িল, তখন আমার হাতে এই রত্নমালা ছড়া দিয়া বলিল, "কোন ব্রাহ্মণকে দিও ।" তবে যাই, ব্রাহ্মণ দেখি গিয়া । (পরিক্রমণ করিয়া ও দেখিয়া) আঃ : একি ! এযে আর্য্য বসন্তক এই দিকেই আসিতেছেন । এঁকেই এটী দিব ।

CHARCHA

1. বাষ্প—Boht. omits this. But tears are natural in the present instance.

2. স্নকবর্ষ নিঃশ্বস—Construe নিঃশ্বস্য সকরুণমাহ ।

3. लज्जालुकी—लज्जते इति लज्ज+आलुच् ताच्छील्ये कर्त्तरि लज्जालु, Bashful. सैव इति लज्जालु+कन् स्वार्थे। The आलुच् is irregular; the rule "स्पृहिगृहिपतिदयिनिद्रातन्द्राश्रद्धाभ्य आलुच्" does not include लज्ज।

4. कुत्र इदानीम् &c.—As. N has कुत्र गतासि देहि मे प्रतिवचनम्। Our text is supported by As. B. Boht. &c.

5. अयि दैवहतक—अयि is an अव्यय implying अनुनय entreaty. "अयि प्रश्नानुनययोस्तथा सम्बोधनेऽपि च" इति मेदिनी। She entreats Fate to make better arrangements. हत is निराश baffled. "मनोहत प्रतिहतः प्रतिबद्धो हतश्च स" इत्यमरः। कुत्सितं तत् इति हत+कन् कुत्सायाम् हतकम्। हतकं दैवम् signally baffled fate. "कुत्सितानि कुत्सनैः" इति दैवशब्दस्य पूर्वनिपातः। Fate is baffled because it made a display of uncommon beauty, but his work is no longer seen; he is disappointed. As. N reads हंहो for अयि। हंहो is a mere *address*, we prefer to have *entreaty*.

6. असामान्य &c.—समानमेव समान+ष्यञ् स्वार्थे सामान्यम् equal, common &c. न सामान्यम् असामान्यम्। तादृशं रूपम् uncommon beauty. तस्य शोभा a display of uncommon beauty. Such a display does not deserve such a termination. Hence you have totally failed in your attempt. I entreat, think of it and make amends. Or proceed thus:—रूपस्य शोभा splendour of beauty. असामान्या रूपशोभा यस्याः &c.

7. अये वयम्—She knew Vasantaka was in fetters. His sight completely takes her aback. Had she known that Vasantaka was free, she would not have said ब्राह्मणमन्विष्यामि। She would have at once gone over to him and delivered the necklace to him.

2. (ततः प्रविशति हृष्टो विदूषकः) विदू—ही ही भो अज्ज कख पियवअस्सेण पसादिदाए देवीए वासवदत्ताए बन्ध-

णादो मोआविअ सहत्थदिण्णेहिं मोअअलड्डुएहिं उदरं मे सुपूरिदं किदं। अण्णं च एदं पट्टंसुअजुअलं कण्णाभरणं च दिण्णं। ता जाव पिअवअस्सं पेक्खामि [हो हो भोः! अद्य खलु प्रियवयस्येन प्रसादितया देव्या वासवदत्तया बन्धनात् मोचयित्वा स्वहस्तदत्तैः मोदकलड्डुकैः उदरं मे सुपूरितं कृतम्। अन्यच्च। एतत् पट्टांशुकयुगलं कर्णाभरणञ्च दत्तम्। तत् यावत् प्रियवयस्यं प्रेक्षे]। (इति परिक्रामति)।

(*Now enter the Jester with joy*).

Jest.—Hillo ! Hillo ! Ho ! To-day by the queen Vasavadatta, pacified by my dear friend, my stomach has indeed been made well filled with cakes and balls given with her own hand after having released me from prison ; besides, this pair of silk garments and this earring have also been given. So I will now see my dear friend. (*Goes round the stage*).

सुस—(रुदती सहसोपसृत्य) अज्ज वसन्तअ चिट्ठ दाव तुमं मुहुत्तअं [आर्य वसन्तक, तिष्ठ तावत् त्वं मुहूर्त्तम्]।

Sus.— *Suddenly coming up weeping*) Noble Vasantaka, do wait a moment.

विदू—(दृष्ट्वा) कधं सुसङ्गदा। सुसङ्गदे एत्थ किं णिमित्तं रोदीअदि। किं णु साअरिआए अच्चाहिदं संवुत्तं [कथं सुसङ्गता! सुसङ्गते, अत्र किंनिमित्तं रुद्यते। किं नु सागरिकाया अत्याहितं संवृत्तम्]।

Jest.—(*Observing*) How so ! Susamgata ! Susamgata, why are you weeping here ? Has any evil happened to Sagarika ?

सुस—अज्ज वसन्तअ, अच्चाहिदं उजेव्व णिवेदइस्सं। सा क्खु तवस्सिणी देवीए उज्जइणिं पेसिदेत्ति पवादं कदुअ उवट्ठिदे अद्धरत्ते ण जाणीअदि कहिं णीदेत्ति [आर्य्य वसन्तक, अत्याहितमेव निवेदयिष्यामि। सा खलु तपस्विनी देव्या उज्जयिनीं प्रेषिता इति प्रवादं कृत्वा उपस्थिते अर्धरात्रे न ज्ञायते कुत्र नीतेति]।

Sus.—Noble Vasantaka, evil indeed am I going to report At the approach of midnight, that poor thing was carried away by the queen having previously given out that she had been sent to Ujjayini.

Beng. (তারপর হৃষ্ট বিদূষকের প্রবেশ)। বিদূ—হী হী হো ! আজ প্রিয়-বয়স্য দেবীকে ঠাণ্ডা করিয়াছেন। বাসবদত্তা আমাকে বন্ধন হইতে মুক্ত করিয়া নিজের হাতে মোয়া ও লাড্ডু দিয়া আমার পেট ভরিয়া দিয়াছেন। তা ছাড়া, এই রেশমী জোড় ও এই কাণবালা দিয়াছেন। এখন যাই, প্রিয় বয়স্যের সঙ্গে গিয়া দেখা করি। (পরিক্রমণ)। সুস—(কাঁদিতে কাঁদিতে সহসা আসিয়া) আর্য্য বসন্তক, একটু দাঁড়াও। বিদূ—(দেখিয়া) একি ! সুসঙ্গতা যে ! সুসঙ্গতা, তুমি এখানে কাঁদিতেছ কেন ? সাগরিকার কোনও বিপদ্ ঘটে নাই তো ? সুস—আর্য্য বসন্তক, বিপদের কথাই বলিতে আসিলাম। তাহাকে উজ্জয়িনী পাঠাইয়া দিয়াছেন, এই কথা রটাইয়া দিয়া মাঝ রাত্রিতে দেবী বেচারীকে কোথায় নিয়া গেলেন জানি না।

CHARCHA

1. मोदकलड्डुकैः—मोदक cake ; लड्डुक ball. मोदकश्च लड्डुकश्च तैः। No एकवद्भाव because the particular cakes and balls are spoken of. जातिवाचित्वाभावात् न द्वन्द्वैकत्वम्।

2. पट्टांशुक &c.—पट्ट is strictly speaking the vernacular पाट Jute. Here it stands for silk. पट्टनिर्मिते अंशुके पट्टांशुके। तयोर्युगलम्।

3. अत्याहितम्—अति + आ + धा + क्त कर्मणि भावे वा अत्याहितम् some-

thing that presses very hard, a danger. "अत्याहितं महाभीतिः" इत्यमरः।

4. तपस्विनी—तपस्वी here is अनुकम्प्य one to be pitied. "तपस्वी तापसे दीने" इति हेमः।

5. अर्द्धरात्रे—अर्द्धं रात्रेः इति अर्द्धरात्रि + अच् समासान्तः अर्द्धरात्रः mid-night. The rules are "अर्द्धं नपुंसकम्" and "अहःसर्वैकदेशसंख्यात-पुण्याच्च रात्रेः"। Construe अर्द्धरात्रे उपस्थिते सति—mid-night having arrived.

3. विदू—(सोद्वेगम्) हा भोदि साअरिए, अदिणिट्ठुरं दे देवीए किदं [हा भवति सागरिके, अतिनिष्ठुरं ते देव्या कृतम्]।

Jest—(*With concern*) Alas! Honoured Sagarika, the queen has acted very cruelly towards you.

सुस—इअं च रअणमाला ताए जीविदणिरासाए अज्ज-वसन्तअस्स हत्थे पड़िवादेसु त्ति भणिअ मम हत्थे समप्पिदा। ता गेण्हदु अज्जो एदं [इयञ्च रत्नमाला तया जीवितनिरा-शया आर्य्य वसन्तकस्य हस्ते प्रतिपादय इति भणित्वा मम हस्ते समर्पिता! तत् गृह्णातु आर्य्य एनाम्]।

Sus.—Despairing of life, this string of pearls was placed in my hands by her saying—Transfer it to the hands of noble Vasantaka. Then do noble Sir, take this.

विदू—(सकरुणम्) अहह भोदि कधं मम ईदिसे पत्थावे एदं गेण्हिदुं हत्थो पसरदि [अहह! भवति कथं मम ईदृशे प्रस्तावे एतां ग्रहीतुं हस्तः प्रसरति]। (इत्युभौ रुदितः)।

Jest.—(*Piteously*) Alas! Honoured woman, with such

an introduction how can my hand proceed to accept it ? (*Both weep*).

सुस—(अञ्जलिं बद्ध्वा) ताए एव्व अणुग्गहं करन्तो अङ्गीकरेदु एदं अज्जो [तस्या एव अनुग्रहं कुर्वन् अङ्गीकरोतु एनामार्यः]।

Sus.—(*Joining palms*) Let noble Sir, showing favour to herself, accept this.

विदू—(विचिन्त्य) अहवा उवणेहि जेण इमाए ज्जेव्व साअरिआविरहदुक्खिदं पिअवअस्सं विणोदइस्सं [अथवा उपनय, येन अनयैव सागरिकाविरहदुःखितं प्रियवयस्यं विनोदयिष्यामि]। (सुसङ्गता उपनयति)।

Jest.—(*Reflecting*) Or, bring it ; so that with this itself I may console my dear friend grieved at the separation from Sagarika. (*Susamgata presents it*).

Beng. বিদূ—(উদ্বেগের সহিত) হা মাস্ত সাগরিকে, দেবী তোমার প্রতি বড় নিষ্ঠুর ব্যবহার করিয়াছেন। সুস—আর যখন সে দেখিল বাঁচিবার আশা নাই, তখন আমার হাতে এই রত্নমালা দিয়া বলিল, "এটী আর্য্য বসন্তককে দিও"। তবে আপনি এটী নিন্। বিদূ—(করুণভাবে) আহা! হা! ওগো এস্থলে এটী গ্রহণ করিতে কিরূপে আমার হাত সরে ? (উভয়ের রোদন)। সুস—(হাত জোড় করিয়া) তারই প্রতি অনুগ্রহ করিয়া আপনি এটী গ্রহণ করুন। বিদূ—(ভাবিয়া) ভাল, আন। সাগরিকার বিরহে দুঃখিত প্রিয় বয়স্তকে আমি এই দিয়া সান্ত্বনা করিব। (সুসঙ্গতার রত্নমালা প্রদান)।

CHARCHA

1. हा भीदि &c.—Here Tarkavachaspati &c. add हा असामान्य-

रूपशोभे, हा मृदुभाषिणि । This seems rather overdone. Our text is from Boht. As. B is illegible ; As. N omits the passage.

2. आर्यवसन्तकस्य &c.—This is not true. The misstatement is to induce Vasantaka to accept it. She apprehends reluctance. Or perhaps she thinks that if Sagarika knew Vasantaka was free she would have surely named Vasantaka himself.

3. ईदृशे प्रस्तावे—प्र + स्तु + घञ् भावे प्रस्ताव: introduction अवसर । Construe प्रस्तावे ईदृशे सति the introduction being such, *i. e.*, so heart-rending.

4. **विदू—(गृहीत्वा निरूप्य सविस्मयम्) सुसङ्गदे कुदो उण ताए ईदिसस्स अलङ्कारस्स समागमो [सुसङ्गते, कुतः पुनस्तस्या ईदृशस्य अलङ्कारस्य समागमः] ?**

Jest.—(*Taking it up seeing it—In wonder*) But Susamgata whence could such jewellery come unto her ?

सुस—अज्ज मए वि कोदूहलेन पुच्छिदं ज्जेव [आर्य, मयापि कौतूहलेन पृष्टमेव] ।

Sus.—Noble Sir, this was really asked by me too in curiosity.

विदू—तदो ताए किं भणिदं [ततस्तया किं भणितम्] ।

Jest.—What was then said by her ?

सुस—तदो सा उड्ढं पेक्खिअ दीहं णिस्ससिअ—"सुसङ्गदे किं तुए एदाए कधाए" त्ति भणिअ रोदिदुं पउत्ता [ततः सा ऊर्ध्वं प्रेक्ष्य दीर्घं निःश्वस्य—"सुसङ्गते किं ते एतया कथया" इति भणित्वा रोदितुं प्रवृत्ता] ।

Sus.—She then looked heavenwards, sighed deeply, began

to weep saying—"Susamgata what is the use of this story to you."

विदू—णं कधिदं ज्जेव्व सामाण्णजणदुल्लहेण इमिणा परिच्छदेण सव्वधा महाहिजणाए ताए होदव्वं त्ति। सुसङ्गदे पिअवअस्सो दाणिं कहिं [ननु कथितमेव सामान्यजनदुर्लभेन अनेन परिच्छदेन सर्वथा महाभिजनया तया भवितव्यमिति। सुसङ्गते प्रियवयस्य इदानीं कुत्र ?]

Jest.—Well, it is indeed declared by this piece of decoration, which is inaccessible to ordinary people, that she must be of high ancestry. Susamgata, where is my dear friend now ?

सुस—अज्ज एसो क्खु भट्टा देवीभवणादो णिक्कमिअ फडिअसिलामण्डवं गदो। ता गच्छदु अज्जो अहं वि देवीए पासवत्तिणी भविस्सं [आर्य्य एष खलु भर्त्ता देवीभवनात् निष्क्रम्य स्फटिकशिलामण्डपं गतः। तद्गच्छतु आर्य्यः, अहमपि देव्याः पार्श्ववर्त्तिनी भविष्यामि]। (इति निष्क्रान्तौ)।

प्रवेशकः।

Sus.—Noble Sir, Sire, having come out of the queen's residence, has just now gone to the crystal pavillion. So let noble Sir go, I too will place myself by the side of the queen (***Exeunt***).

Here ends the Introduction.

Beng. বিদূ—(হাতে করিয়া দেখিয়া সবিস্ময়ে) সুসঙ্গতে এমন অলঙ্কার তাহার কোথা হইতে আসিল ? সুস—আর্য্য আমি কৌতূহলে ইহাই জিজ্ঞাসা করিয়াছিলাম ;

বিদূ—তারপর সে কি বলিল ? সুস—তারপর সে আকাশের দিকে চাহিয়া দীর্ঘ-নিঃশ্বাস ফেলিয়া বলিল, "সুসঙ্গতা সে কথায় তোমার কাজ কি" ও কাঁদিতে লাগিল। বিদূ—এ অলঙ্কার, যে সে লোকের ঘরে থাকে না। এতেই তো বলিয়া দিতেছে যে, সে অতি বড় ঘরের মেয়ে। সুসঙ্গতে, প্রিয় বয়স্য এখন কোথায় ? সুস—আর্য্য, কর্ত্তা এই মাত্র মহারাণীর বাড়ী হইতে বাহির হইয়া স্ফটিকমণ্ডপে গেলেন। তা যান্ আপনি, আমিও যাইয়া দেবীর পাশে উপস্থিত থাকি। (উভয়ে নিষ্ক্রান্ত)।

প্রবেশক সমাপ্ত।

CHARCHA

1. तस्याः अलङ्कारस्य समागमः—गम is here प्राप्त्यर्थ hence सकर्मक। सा अलङ्कारं समागच्छति gives तस्या अलङ्कारस्य समागमः or तया अलङ्कारस्य समागम by "शेषे विभाषा" which modifies "उभयप्राप्तौ कर्मणि"।

2. मयापि कौतूहलेन &c.—This is the reading of As. B. *Tark.* &c. Boht. &c. read पृष्टा आसीत्।

3. ननु &c.—ननु implies आक्षेप। Susamgata says Sagarika did not enlighten her. Vidushaka contradicts (आक्षेप)—She herself need not say anything because the necklace has said all (कथितमेव)। "नन्वाक्षेपे परिप्रश्ने" इत्यादि हैमः।

4. सामान्य &c.—समानमेव सामान्यम्। ष्यञ् स्वार्थे। सामान्यो जनः ordinary person. तेन दुर्लभः। &c.

5. परिच्छदेन—परि+छद+णिच्+घ करणे संज्ञायाम् परिच्छदः apparel, here jewellery.

6. महाभिजनया—अभिजायते अस्मिन् इति अभि+जन+घञ् अधिकरणे अभिजनः race कुलम्। "अभिजनः कुले ख्यातौ जन्मभूम्यां कुलध्वजे" इति मेदिनी। "अभिवध्योच" इति वृद्ध्यभावः। महान् अभिजनः यस्याः &c. This is As. B's reading. As. N, *Tarka.* &c. read महाभिजनसमुत्पन्नया। Boht's reading is महाभिजनसम्भवया। All these are cumbrous compared with महाभिजनया।

7. स्फटिक &c.—स्फटिकशिलाकृतो मण्डपः or स्फटिकशिलानां मण्डपः।

8. प्रवेशकः—See Act II, para 2.

5· (ततः प्रविशत्यासनस्थो राजा)। राजा—

सव्याजैः शपथैः प्रियेण वचसा चित्तानुवृत्त्याधिकं
वैलक्ष्येण परेण पादपतनैर्वाक्यैः सखीनां मुहुः।
प्रत्यापत्तिमुपागता न हि तथा देवी रुदत्या यथा
प्रक्षाल्येव तयैव वाष्पसलिलैः कोपोऽपनीतः स्वयम्॥६५॥

(*Now enter the king occupying a seat*).

King.—The queen got restored to herself not indeed so much by oaths with feints (*i. e.*, equivocal oaths), by sweet words, by the incessant following of her humour, by supreme confusion, by prostrations at her feet, or by repeated pleadings of her maids as by her weeping. The anger was removed by herself as if by washing it off with the waters of her tears

Beng. (তার পর আসনে স্থিত রাজার প্রবেশ)। রাজা—দেবী প্রকৃতিস্থ হইয়াছেন, কিন্তু সে আমার ছলপূর্ণ শপথে ততটা নয়, মিষ্ট কথায় তেমন নয়, তাঁহার কথায় কথায় সায় দেওয়াতেও তত দূর নয়, আমার জড়সড় ভাবেও তেমন নয়, পায়ে পড়াতেও নয়, সখীদের অনবরত অনুরোধেও ততটা নয়, যতটা তাঁহার নিজের রোদনে হইয়াছে। তিনি যেন নিজেই চক্ষের জলে ধুইয়া রাগ দূর করিয়া ফেলিলেন।

सव्याजैरिति। अन्वयः—सव्याजैः शपथैः, प्रियेण वचसा, अधिकं चित्तानुवृत्त्या, परेण वैलक्ष्येण, पादपतनैः, मुहुः सखीनां वाक्यैः देवी न हि तथा प्रत्यापत्तिमुपागता यथा रुदत्या। स्वयं तया एव वाष्पसलिलैः प्रक्षाल्य इव कोपः अपनीतः। व्याख्या—'सव्याजैः' सकपटैः 'शपथैः' अनभिप्रेतार्थबोधकैः प्रतिज्ञावाक्यैरित्यर्थः 'प्रियेण वचसा' चाटुवादेन 'अधिकं' यथा तथा 'चित्तानुवृत्त्या' सर्वात्मना छन्दानुवर्त्तनेन 'परेण' अत्यर्थेन 'वैलक्ष्येण' लज्जया यदहं तदा प्रतिवच्मितमिव आत्मानमदर्शयं तेन इत्यर्थः 'पादपतनैः' प्रणिपातैः 'मुहुः' वारंवारमुक्तैः 'सखीनां वाक्यैः, इदं तावन्मृष्यतां भर्तुरित्याकारैः 'देवी' राज्ञी वासवदत्ता 'न हि' नैव 'तथा' तादृशीं

'प्रत्यापत्ति' प्रत्यावर्त्तनं प्रकृतिभावप्रापणमित्यर्थः 'उपागता' प्राप्ता 'यथा' यादृशी 'रुदया' रोदनपरया स्वमूर्च्छा। एभिरुपायैः किञ्चिदिव प्रसन्ना सा रुरोद ततश्च स्व या बभूव इत्यर्थः। तदेव भङ्ग्यन्तरेणाह—'स्वयम्' आत्मना 'तया एव बाष्पसलिलैः' निजनेत्रजलैः 'प्रसाद्य इव' विशोध्य इव 'कोपः' रोषकालुष्यम् 'अपनीतः' दूरीकृतः। शार्दूलविक्रीडितं वृत्तम्।

CHARCHA

1. राजा—Here As. N, Boht. &c. add the stage-direction विचिन्त्य—Reflecting. But the verse following is more a statement of fact than a reflection. It may be defended by saying that the verse contains a comparison of the relative worth of the means towards her restoration.

2. सव्याजैः &c.—व्याज is अपदेश feint. तेन सह deceitful. Words that appear to have one meaning but really mean another. Comp. "सत्यं अपि ब्रह्मनवेष यदि ईदृशी दृष्टपूर्वा", Act II, para 43.

3. मुहुः—This stands for मुहुरुच्चारितैः। Some क्रिया is necessary for मुहुः to go with.

4. प्रत्यापत्तिम्—प्रति + आ + पद + क्तिन् भावे प्रत्यापत्तिः restoration. ताम्। This is the reading of As N, Dasarupa &c. As. B, Boht., Tarka. &c. read प्रत्यासत्तिम् and explain it as प्रसन्नताम् which is twisting a great deal.

6. (सोत्कण्ठं निःश्वस्य) इदानीं देव्यां प्रसादितायां सागरिकाचिन्तैव केवलं मां बाधते। कुतः—

अम्भोजगर्भसुकुमारतनुस्तदासौ
कण्ठग्रहे प्रथमरागघने विलीय।

सद्यःपतन्मदनमार्गणरन्ध्रमार्गै-
मन्ये मम प्रियतमा हृदयं प्रविष्टा ॥ ६६ ॥

(विचिन्त्य) योऽपि मे विश्वासस्थानं वसन्तकः सोऽपि देव्या संयतः। तत् कस्याग्रतो वाष्पमोक्षं करिष्ये। (इति निःश्वसिति)।

(*Sighing anxiously*) Now the queen having been appeased, anxiety for Sagarika alone distresses me. For— Methinks, she, my best beloved, with a person delicate like the core of a lotus, entered my heart when clasped by the neck firmly at the first fervour, having vanished by the doors of the holes made by Madana's (Cupid's) arrows that instantly alighted. (*Reflecting*) He too, Vasantaka, who was my only object of trust, has been restrained by the queen. Before whom then shall I shed tears ? *(Sighs)*.

Beng. (উৎকণ্ঠার সহিত নিঃশ্বাস ফেলিয়া) এখন দেবীকে প্রসন্ন করিয়াছি, চিন্তা শুধু সাগরিকার জন্য। শুধু সাগরিকা কেন বলিব ?—মকরন্দোদ্যানে যখন সাক্ষাৎ হয়, সেই মুহূর্ত্তে মদনের বাণগুলি পড়িয়া আমার বুকে ছিদ্র করিয়া দেয়। তার পর কণ্ঠে গ্রহণ করিয়া প্রথম সমাগমের উৎসাহে তাহাকে জোরে চাপিযাছিলাম। প্রিয়তমার শরীর পদ্মের মধ্যভাগের মত কোমল। উহা চাপে ছোট হইয়া গেল ও প্রিয়তমা সেই ছিদ্রগুলির একটা দিয়া ভিতরে প্রবেশ করিয়া এখন হৃদয় অধিকার করিয়া আছে। সেখানে বসন্তকের স্থান নাই। (চিন্তা করিয়া) এক বসন্তককে বিশ্বাস করিতাম, তাকেও দেবী নিয়া আট্‌কাইয়া রাখিয়াছেন। তবে আর কার কাছে কাঁদি ? (দীর্ঘনিঃশ্বাস ত্যাগ)।

CHARCHA

1. सागरिकाविषयैव केवलम्—This does not agree with the last verse of Act III (Sl. 64). There the king mentions three

sources of anxiety—the queen's displeasure, Sagarika's distress, Vasantaka's restraint. The first is now removed, two more sources remain, not सागरिकाचिन्तैव केवलम्। The reason given in the verse is no reason. For if Sagarika has taken up the whole available room in his heart, there is no room for देवी too. देव्यां प्रसादितायाम् then becomes inconsistent. I suspect the whole of this para is an interpolation.

2. अम्भोजेति। अन्वयः—मन्ये तदा प्रथमरागघने कण्ठग्रहे अम्भोजगर्भसुकुमारतनुः असौ प्रियतमा विलीय सद्यःपतन्मदनमार्गणरन्ध्रमार्गैः मम हृदयं प्रविष्टा। व्याख्या—'मन्ये' शङ्के 'तदा' मकरन्दोद्याने 'प्रथमेन' अपूर्वेण नवेन इत्यर्थः 'रागेण' आग्रहेण 'घने' गाढे 'कण्ठग्रहे' मत्कृते कण्ठालिङ्गने आलिङ्गनकाले इत्यर्थः 'अम्भोजस्य' पद्मस्य 'गर्भ इव सुकुमारा' परमकोमला 'तनुः' यस्याः तादृशी 'असौ प्रियतमा' प्रेयसी सागरिका घननिपीड़नेन 'विलीय' विलीना सङ्कुचितगात्रा सती 'सद्यः' तत्क्षणे 'निपतन्तः' मदुरसि इति शेषः ये 'मदनमार्गणाः' कन्दर्पबाणाः तैः कृतानि यानि 'रन्ध्राणि' ते एव ये 'मार्गाः' अपसरणपथाः तैः 'मम हृदयं' मानसं 'प्रविष्टा' गता निखिलमेव हृदयमाक्रम्य स्थिता सागरिका तत्र वसन्तकस्य कोऽवकाशः अतः सागरिकाचिन्तैव केवलं बाधते इत्यभिप्रायः। वसन्ततिलका वृत्तम्।

3. कण्ठग्रहे—This is against Act III, para 31. There we find the king placing on his own neck an arm of Sagarika. *He does not clasp Sagarika's neck.* So there is no कण्ठग्रह। This confirms the suspicion expressed in note 1 above.

4. विलीय—ली means श्लेषण to clasp. वि is intensive. Hence वि+ली to come very very close, *i. e.*, to become one with, to vanish &c. वि+ली+ल्यप् विलीय or विलाय by "विभाषा लीयतेः"।

5. सद्यः &c.—See व्याख्या। The plural in मार्गैः is rather troublesome. The idea is that she squeezed herself in. She must have then got in by *one* of the holes, not all, *In

defence we may say बहुषु सत्सु कतमेन इत्यनिश्चये बहुवचनम् a very unsatisfactory defence undoubtedly. We cannot avoid the difficulty by saying विलीय = having melted away. The reason given for विलीय is hard pressure (घने कण्ठग्रहे). But it is heat that melts not pressure. In fact, whichever way viewed the para appears to be an interpolation.

6. विश्रामस्थानम्—This is As. B's reading. Others read विश्रमस्थानम्। श्रम एव इति श्रम + अण् प्रज्ञादि श्राम: work. विभिन्न: श्रामात् विश्राम: rest. तस्य स्थानम्। This roundabout and doubtful derivation is given because वि + श्रम + घञ् gives विश्रम: the वृद्धि being prohibitited by "नोदात्तोपदेशस्य मान्तस्यानाचमे:" ।

7. (ततः प्रविशति विदूषकः) विदू—(राजानं दृष्ट्वा) एसो क्खु पिअवअस्सो णिरन्तरुक्कण्ठापरिक्खामं वि सलाह-णिज्जं तणुं समुव्वहन्तो उदिदो विअ दुदिआचन्दो अधिअदरं सोहदि। ता जाव णं उवसप्पामि [एष खलु प्रियवयस्यः निरन्तरोत्कण्ठापरिक्षामामपि श्लाघनीयां तनुं समुद्वहन् उदित इव द्वितीयाचन्द्रः अधिकतरं शोभते। तत् यावदेनमुपसर्पामि]। (उपसृत्य) सोत्थि भवदे। भो दिट्ठिआ वड्ढसि देवीहत्थगदेणावि मए पुणो वि एदेहिं अच्छीहिं जं दिट्ठोसि [स्वस्ति भवते। भो दिष्ट्या वर्धसे देवीहस्तगतेनापि मया पुनरपि एतैरक्षिभिर्यद्दृष्टोऽसि]।

(*Now enter the Jester*).

Jest.—(*Seeing the king*) Here is dear friend showing to greater advantage indeed bearing an enviable frame though waned under ceaseless care like the moon that has appeared in the second mansion. Well let me approach him.

(*Approaching*) Blessings unto you. Luckily do you prosper, ho! seen as you are again with these eyes by me though fallen into the clutches of the queen.

राजा—(दृष्ट्वा सहर्षम्) अये वसन्तकः प्राप्तः। सखे परिष्वजस्व माम्।

King—(*Observing—With joy*) Ha! Vasantaka has come. Embrace me, friend.

विदू—(परिष्वज्य) भो वअस्स देवीए अणुग्गहीदोम्हि [भो वयस्य देव्या अनुगृहीतोऽस्मि]।

Jest.—(*Embracing*) Ho! Friend, I have been favoured by the queen.

राजा—वेषेणैव निवेदितस्ते देव्याः प्रसादः। तत् कथ्यतामिदानीं सागरिकायाः का वार्त्तेति। (विदूषकः सवैलक्ष्यमधोमुखस्तिष्ठति)।

King.—The queen's favour is declared by your very attire, So tell me now what news you have of Sagarika. (*The jester stands confused with face cast down*).

Beng. (তারপর বিদূষকের প্রবেশ)। বিদূ—(রাজাকে দেখিয়া) এই যে প্রিয় বয়স্য রাত দিন উৎকণ্ঠায় কৃশ হইয়াও সুন্দর মূর্ত্তিতে দ্বিতীয়ার চন্দ্রের মত শোভা পাইতেছেন। তবে কাছে যাই। (কাছে গিয়া) আপনার মঙ্গল হউক। ওগো অদৃষ্ট আপনাকে বাড়াইয়াছে, তা নইলে দেবীর হাতে পড়িয়াও আবার এই চর্ম্ম চক্ষুতেই আপনাকে দেখিতেছি !! রাজা—(দেখিয়া সহর্ষে) আ! বসন্তক আসিয়াছে। সখে আমাকে আলিঙ্গন কর। বিদূ—(আলিঙ্গন করিয়া) ওগো বয়স্য, আমার প্রতি দেবীর দয়া হইয়াছে। রাজা—তোমার সাজ পোষাক হইতেই দেবীর দয়া জানা যাইতেছে। এখন সাগরিকার খবর কি বল। (বিদূষকের জড়সড় ভাবে অধোমুখে অবস্থান)।

CHARCHA

1. निरन्तरोत् &c.—निरन्तरं यथा तथा उत्कण्ठा निरन्तरोत्कण्ठा। तया परिक्षामा। The idea is the same as in "उत्सुकोऽपि प्रियदर्शनो देवः" —Sak. VI. "नवोदयं नाथमिवौषधीनाम्" &c.

2. दिष्ट्या वर्द्धसे &c.—This is in keeping with the Vidushaka's character. He creates laughter. He is lucky to escape, but he says the king is lucky because he has escaped !! "हास्यकरः कलहरतिर्विदूषकः स्यात्"। Vidushaka's remark must have amused the king. दिष्ट्या वर्द्धे यत् त्वां पश्यामि is what he should have said.

3. का वार्त्ता—Both As. B and As. N read किं वर्त्तते।

8. राजा—वयस्य, किं न कथयसि ?

King.—Friend, why do you not speak ?

विदू—अप्पिअं त्ति णिवेदिदुं ण पारेमि [अप्रियमिति निवेदयितुं न पारयामि]।

Jest.—I cannot tell you as the news is unpleasant.

राजा—कथमप्रियमिति। व्यक्तमुत्सृष्टजीविता सा। हा प्रिये सागरिके! (इति मूर्च्छति)।

King.—How so ! Do you say unpleasant ? Clearly she has renounced life. Alas ! Darling Sagarika ! (*Acts fainting*).

विदू—(ससम्भ्रमम्) समस्ससदु समस्ससदु पिअवअस्सो [समाश्वसितु समाश्वसितु प्रियवयस्यः]।

Jest.—(*In alarm*) Cheer up, let my friend cheer up.

राजा—(समाश्वस्य सास्रम्)

प्राणाः परित्यजत काममदक्षिणं मां
रे दक्षिणा भवत मद्वचनं कुरुध्वम् ।
शीघ्रं न यात यदि तन्मुषिताः स्थ नूनं
याता सुदूरमधुना गजगामिनी सा ॥ ६७ ॥

King.—(*Reviving—In tears*) O Life, follow my advice. Be noble ; leave me, supremely ignoble as I am. She the elephant-paced has gone pretty far now ; if you do not start quick, surely you are robbed.

Beng. রাজা—বয়স্য, কিছু কহিতেছ না যে ? বিদূ—কথাটা অপ্রিয়, তাই বলিতে পারিতেছি না। রাজা—সে কি। অপ্রিয় বলিলে ? সে নিশ্চিত প্রাণত্যাগ করিয়াছে। হা প্রিয়ে সাগরিকে। (মূর্চ্ছা)। বিদূ—(সসম্ভ্রমে) আশ্বস্ত হউন, প্রিয় বয়স্য আশ্বস্ত হউন। রাজা—(আশ্বস্ত হইয়া—সজলনেত্রে) ওহে প্রাণ, আমার কথা শুন। উদার হও, আমাকে ছাড়, আমি অতি অনুদার। তিনি হাতীর চালে চলিয়াছেন, এতক্ষণ অনেক দূরে গিয়াছেন। যদি শীঘ্র না যাও, তবে নিশ্চিত ঠকিবে।

CHARCHA

1. व्यक्तम् &c.—व्यक्तम् clearly स्फुटम् । Boht. reads व्यक्तमुत्सृष्टं जीवितं तया ; also मोहं नाटयति for मूर्च्छति । Our text is from As. B.

2. प्राणा इति । अन्वयः—रे प्राणाः मद्वचनं कुरुध्वम् । काममदक्षिणं मां परित्यजत, दक्षिणा भवत । यदि शीघ्रं न यात तन्मुषिताः स्थ ; गजगामिनी सा नूनमधुना सुदूरं याता । व्याख्या—'रे प्राणाः' मदीया असवः 'मद्वचनं कुरुध्वं' मत्प्रार्थनां पूरयत । किं तद्वचनमित्याह—उत्सृष्टजीवितायामपि सागरिकाया-मपरित्यक्तजीवितम् अतएव 'कामम्' यथेष्टम् 'अदक्षिणम्' अनुदारं 'मां' 'परित्यजत' विजहित । तेनैव च मत्परित्यागकर्मणा 'दक्षिणाः' उदाराः 'भवत' । न तद्भवता

शीघ्रं किन्तु उदारता एव मयि भविष्यति इति भावः। एवं कर्त्तव्ये परित्यागे मा विलम्बध्वम्। 'यदि शीघ्रं न यात' विलम्बश्चेद्गमने 'तत्' तदा 'सुषिताः स्थः' हृतसर्वस्वाः भविष्यथ। कुतश्चेत् श्रणु—'गज इव' अव्याकुलमपि द्रुतं 'गन्तुं' शीलं यस्याः तादृशी 'सा नूनं' निश्चितम् 'अधुना' सम्प्रति एतावता कालेन 'सुदूरं याता' दीर्घमध्वानमतिक्रान्ता। तत् सति विलम्बे युष्माभिः प्राप्तुमशक्या एव। एवं तया वियोजिताः सन्तो सुषिता एव स्थ।

3. अदक्षिणम्—दक्षिण is उदार। She is going, I have not the courtesy to follow her, I am अदक्षिण। This is said because he is not dead yet, but has revived. I have not given up life, let then life give *me* up.

4. दक्षिणा भवत—This would be a favour unto me.

5. गजगामिनी—गज इव गच्छति इति गज+गम्+णिनि कर्त्तरि ताच्छील्य by "कर्त्तर्युपमाने" which modifies अजातौ in the rule "सुप्यजातौ णिनिस्ताच्छील्ये"। The point is she moves *fast* though she does not appear to be in a hurry. An elephant is not a slow walker.

9. **विदू—भो मा अण्णधा सम्भावेहि। सा क्खु तवस्सिणी देवीए उज्जइणीं पेसिदेत्ति सुणीअदि। अदो मए अप्पिअं त्ति भणिदं [भो मा अन्यथा सम्भावय! सा खलु तपस्विनी देव्या उज्जयिनीं प्रेषिता इति श्रूयते अतो मया अप्रियमिति भणितम्]।**

Jest.—Ho! do not take it otherwise. It is rumoured that that poor thing has been, by the queen, posted to Ujjayini; hence I said 'unpleasant'.

राजा—कथम्! उज्जयिनीं प्रेषिता! अहो निरनुरोधा मयि देवी! वयस्य, केन तवैतदाख्यातम्?

King.—How so ! Posted to Ujjayini ! Alas ! The queen has lost all consideration for me. Friend, by whom was this reported to you ?

विदू—भो सुसङ्गदाए । अस्सं च । मम हत्थे ताए केणावि कज्जेण इअं रअणमाला पेसिदा [भोः ! सुसङ्गतया । अन्यच्च । मम हस्ते तया केनापि कार्य्येण इयं रत्नमाला प्रेषिता] ।

Jest.—By Susamgata, ho ! Also (here is) something else. This string of pearls was sent by her (Sagarika) to my hands to some end (unexpressed).

राजा—किमपरम् ? मां समाश्वासयितुम् । तदुपनय वयस्य । (विदूषक उपनयति) ।

King.—To console me ! What else ? So bring it, friend. (*Jester produces it*).

Beng. বিদূ—ওগো আর কিছু মনে করিবেন না। শুনিয়াছি সে বেচারীকে দেবী উজ্জয়িনী পাঠাইয়াছেন, তাই বলিলাম 'অপ্রিয়'। রাজা—সে কি ! উজ্জয়িনী পাঠাইয়াছেন। হা ! দেবী আমার খাতির মোটে রাখিলেন না ! বয়স্য, এ কথা তোমাকে কে বলিল ? বিদূ—ওগো, সুসঙ্গতা বলিল। আর একটা কথা—কোন্ কাজে জানি না, সাগরিকা এই রত্নমালা আমার কাছে পাঠাইয়াছে। রাজা—আর কোন্ কাজে ? আমাকে সান্ত্বনা দিবার জন্য। বয়স্য, মালাছড়া আন। (বিদূষকের আনা) ।

CHARCHA

1. अहो निरनु &c.—अनु + रुध् + घञ् भावे अनुरोधः regard, consideration &c. निरस्तः अनुरोधः अनया निरनुरोधा one that has cast off all consideration. The text is from As. N. Boht. has the same. As. B reads निरनुरोधिता मयि देव्याः । निर् + अनु + रुध् + णिनि ताच्छील्ये कर्त्तरि स्त्रीयां निरनुरोधिनी । तस्य भावः ।

2. अन्यच्च &c.—I have *another news too* besides this news of Sagarika. तया here stands for Sagarika *not* Susamgata. (प्रेषिता means forwarded, and it was Sagarika who forwarded the necklace ; Susamgata was but the courier.

10. राजा—(गृहीत्वा रत्नमालां निर्वर्ण्य हृदये निधाय) अहह—

कण्ठाश्लेषं समासाद्य तस्याः प्रभ्रष्टयानया ।
तुल्यावस्था सखीवेयं तनुराश्वास्यते मम ॥ ६८ ॥

वयस्य त्वमेव परिधत्स्व येन वयमेनां तावद्दृष्ट्वा धृतिं करिष्यामः ।

King.—(Taking up, scrutinising the string, and placing it on his heart) Alas ! This person of mine, like a friend in a similar plight, is being comforted by this one slipped after having enjoyed an embrace of her neck. Friend, you wear this, so that I may learn patience by seeing this one.

विदू—जं भवं आणवेदि [यत् भवान् आज्ञापयति] (इति परिदधाति) ।

Jest.—As Your Highness commands. (*Puts it on*).

राजा—(सास्रम्) वयस्य, दुर्लभं पुनर्दर्शनं प्रियायाः ।

King.—(Tearfully) Friend, a second sight of my darling is not available.

विदू—(दिशोऽवलोक्य सभयम्) भो मा एव्वं उच्चं मन्तेहि । कदा वि कोवि देवीए इध सञ्चरदि [भो मा एवमुच्चैर्मन्त्रयस्व । कदापि कोऽपि देव्या इह सञ्चरति] ।

Jest.—(*Furtively looking round*) Ho! do not talk so loud, some of the queen's people might any moment pass this way.

Beng. রাজা—(হাতে করিয়া, রত্নমালা দেখিয়া, বুকে রাখিয়া) আহা হা ! তাহার কণ্ঠ হইতে বিচ্যুত হইয়া আমার দেহের সহিত তুল্য দশায় পড়িয়া সখীকে যেমন আশ্বাস দিতে হয়, তেমনই এ আমার দেহকে আশ্বাস দিতেছে। বয়স্য, এ তুমিই পর, একে দেখিয়া ধৈর্য্য ধরিয়া থাকিব। বিদূ—যে আজ্ঞা। (মালা পরা)। রাজা—বয়স্য, প্রিয়ার আর দেখা পাইব না। বিদূ—(সভয়ে চারিদিক্ দেখিয়া) ওগো, এত জোরে বলিবেন না, কে জানে কখন রাণীর কোন্ লোক এদিক দিয়া আসিবে।

कण्ठेति। अन्वय:—तस्या: कण्ठाश्लेषं समासाद्य प्रभ्रष्टया अनया इयं मम तनु: तुल्यावस्था सखीव आश्वास्यते। व्याख्या—'तस्या:' सागरिकाया: 'कण्ठस्य आश्लेषम्' आलिङ्गनं 'समासाद्य' प्राप्य सम्प्रति 'प्रभ्रष्टया' परिच्युतया 'अनया' रत्नमालया 'इयं मम तनु:' मदीयं वपु: 'तुल्यावस्था' समदशा कण्ठाश्लेषं प्राप्य प्रभ्रष्टा एव इत्यर्थ: 'सखी इव आश्वास्यते' उज्जीव्यते। "दु:खं हि स्निग्धजनसंविभक्तं सह्यवेदनं भवति" इति भाव:।

CHARCHA

1. कण्ठाश्लेषम् &c.—The king's body did not get a कण्ठाश्लेष। This is a hyperbole only.

2. एतां तावत् &c.—This is the reading of As. B. Some read एतामपि &c.—Seeing this one at least. The sense is Sagarika being absent the sight of this one at least will comfort me.

3. परिदधामि—As. N reads कण्ठे परिदधामि। कण्ठे is superfluous, रत्नमाला cannot be worn anywhere else. Our text is from As. B. Boht. has the same.

11. (तत: प्रविशति वसुन्धरा वसुन्धरा) वसुन्धरा—(उपसृत्य) जअदु जअदु भट्टा। एसो क्खु वमवड्ढो भाइणेओ

विजअवम्मा पिअं किं वि णिवेदिदुकामो दुआरे चिट्ठदि जयतु जयतु भर्त्ता। एष खलु रुमण्वतो भागिनेयो विजयवर्मा प्रियं किमपि निवेदयितुकामो द्वारे तिष्ठति]।

(Now enter Vasundhara sabre in hand)

Vasundhara—(Approaching) Prosper, let Sire prosper Here is Rumanvat's sister's son, Vijayvarman, waiting at th gate wishing to report some good news

राजा—वसुन्धरे, अविलम्बितं प्रवेशय।

King.—Vasundhara, let him in without delay

वसु—जं देवो आणवेदि [यत् देव आज्ञापयति]। (इति निष्क्रम्य विजयवर्मणा सह पुनः प्रविश्य च) विजअवम्म एसो क्खु भट्टा। ता उवसप्पदु अज्जो णं [विजयवर्मन्, एष खलु भर्त्ता। तदुपसर्पतु आर्य्य एनम्]।

Vas.—As Sire commands. (*Going out and re entering wit Vijayavarman*) Vijayavarman, here is master, let noble Sir approach.

विजयवर्मा।—(उपसृत्य) जयतु जयतु देवः। देव, दिष्ट्या वर्द्धसे रुमण्वतो विजयेन।

Vijayavarma—(Approaching) Prosper, let Sire prosper Sire, luckily do you prosper by Rumanvat's victory.

राजा –(सपरितोषम्) विजयवर्मन्, अपि जिताः कोसलाः ?

King.—(*With satisfaction*) Vijayavarman, is Kosala conqured ?

বিজ—দেবস্য প্রভাবেণ।

Vij.—Yes, through Sire's majesty.

রাজা—সাধু রুমণ্বন্ সাধু! অচিরাৎ মহৎ প্রয়োজনমনুষ্ঠিতম্। বিজয়বর্ম্মন্, তৎ কথয় কথাম্। অতিবিস্তরতঃ শ্রোতুমিচ্ছামি।

King.—Bravo! Rumanvat, bravo! A great end gained in no time! Vijayavarman, then relate the story, I wish to hear it in all details.

Beng. (তারপর খড়্গহস্তে বসুন্ধরার প্রবেশ)। বসু—(কাছে গিয়া) জয় হউক, কর্ত্তার জয় হউক। রুমণ্বানের ভাগিনেয় বিজয়বর্ম্মা একটা ভাল খবর লইয়া আসিয়া দরজায় দাঁড়াইয়া আছে। রাজা—বসুন্ধরে, তাকে এখনই আসিতে দাও। বসু—প্রভুর যে আজ্ঞা। (বাহিরে গিয়া বিজয়বর্ম্মাকে লইয়া ফিরিয়া আসিয়া) বিজয়বর্ম্মা, এই যে কর্ত্তা। আপনি কাছে যাউন। বিজ—(কাছে গিয়া) জয় হউক, প্রভুর জয় হউক। প্রভু, অদৃষ্টের প্রসাদে প্রভুর শ্রীবৃদ্ধি হইল, রুমণ্বানের জয় হইয়াছে। রাজা—(আহ্লাদের সহিত) কোশল দেশ জয় হইল? বিজ—প্রভুর প্রতাপে হইল। রাজা—সাধু, রুমণ্বান্ সাধু! অল্প সময়ের মধ্যেই তুমি বেশ বড় একটা কাজ করিয়া ফেলিলে! বিজয়বর্ম্মন্ বল, সবিস্তর শুনিতে চাই।

CHARCHA

1. খড়্গহস্তা &c.—Vasundhara is the door-keeper. Usually she stands at her post cane in hand. Tarkavachaspati &c. do indeed read বেত্রহস্তা বসুন্ধরা। But খড়্গহস্তা has the support of As. B, As. N, Boht. &c. The object of the cane or sabre &c. is to scare away intruders and probably when Sriharsha ruled the times were more turbulent than usual and the cane had to make way for the sabre.

2. নিবেদয়িতুকামঃ—নিবেদয়িতুম্ has ভাবে তুমুন্ and is equivalent

निवेदनम्। निवेदयितुं निवेदने इत्यर्थः काम: अस्य इति व्यधिकरणबहु—। तुङ्काममनसोरपि" इति मलोपः।

3. अविलम्बितम्—अविद्यमानं विलम्बितं विलम्बः यस्मिन् कर्मणि तत् यथा था।

4. कोसलाः—कोसलानां निवासो जनपदः कोसलाः। Now see Act I, para 12.

5. प्रभावेण—The dental प्रभावेन is also correct.

12. विज—देव, श्रूयताम्। वयमितो देवादेशात् कतिपयैरेव अहोभिः अनेककरितुरगपत्तिदुर्निवारेण महता बलसमूहेन गत्वा विन्ध्यदुर्गावस्थितस्य कोसलपतेर्द्वारमवष्टभ्य सेनाः समावेशयितुमारब्धाः।

Vij.—Listen Sire. At Sire's command, marching from here with a vast array of forces irresistible by reason of numerous elephants, horses and infantry, in but a few days, we began to encamp blocking the passage of the lord of Kosala staying in his stronghold on Mt. Vindhya.

राजा—ततस्ततः ?

King.—Then, what then ?

विजय—ततः कोसलेश्वरोऽपि दर्पात् परिभवमसहमानो हास्तिकप्रायमशेषमात्मसैन्यं सज्जीकृतवान्।

Vij.—Thereat the lord of Kosala too, through pride, unable to bear the affront, arrayed the whole of his own army abounding in elephant corps.

विदू—भो लहु आचक्ख। वेवदि मे हिअअं [भो लघु आचक्ष्व, वेपते मे हृदयम्]।

Jest.—Quick ho ! finish, my heart trembles.

राजा—ततस्ततः ?

King.—Next, what next ?

विज—देव कृतनिश्चयस्वामी

योद्धुं निर्गत्य विन्ध्यादभवदभिमुखस्तत्क्षणं दिग्विभागान्
विन्ध्येनेवापरेण द्विपपतिपृतनापीड़बन्धेन रुन्धन्
वेगाद्बाणान् विमुञ्चन्नथ समदगजोत्पिष्टपत्तिर्निपत्य
प्रत्यायाद्वाञ्छितासिद्विगुणितरभसस्तं रुमण्वान् क्षणेन ॥६८॥

Vij.—Sire,—And he, with mind instantly made up, issuing from the Vindhya, became faced to fight blocking the divisions of the quarters with a dense formation of his army of lordly tuskers as if with another Vindhya hill. Now, in a moment, Rumanvat showering arrows, having fallen in with a rush, with his troops crushed by the elephants in rut, encountered him with ardour doubled at meeting the wished for.

Beng. বিজ—প্রভু শুনুন। প্রভুর আদেশ পাইয়া আমরা অনেক হাতী ঘোড়া সংগ্রহ করিলাম। তার সাম্‌নে কে দাঁড়ায়। কোসলরাজ তখন বিন্ধ্যগিরির গাযে তাঁহার যে দুর্গ আছে, তথায় বাস করিতেছিলেন। আমরা দিন কয়েকের মধ্যেই সেই মহা সৈন্য সমেত যাইয়া তাঁর ফটক আগলাইয়া তাঁবু গাড়ীতে লাগিলাম। রাজা—তারপর, তারপর ? বিজ—কোশলরাজও দর্পে কম নন। তিনি এ অপমান সহ্য করিতে পারিলেন না। তাঁহার অনেক হস্তী ছিল। সেই সব লইয়া নিজের তাবৎ সৈন্য সাজাইলেন। বিদূ—ওহে যা বলিবার চট্‌পট্‌ বলিয়া ফেল, আমার বুক কাঁপছে। রাজা—তারপর, তারপর ? বিজ—প্রভু, তিনি তৎক্ষণাৎ কর্ত্তব্য স্থির করিয়া বিন্ধ্যদুর্গ হইতে বাহির হইলেন। তাঁহার প্রকাণ্ড হাতীগুলি গায়ে গায়ে লাগিয়া দাঁড়াইয়া গেল, যেন দ্বিতীয় একটী বিন্ধ্যপর্ব্বতে দিগ্মণ্ডল রুদ্ধ হইয়া গেল। সেই

দমত্ত হাতীগুলি রুমণ্বানের পদাতি সৈন্যকে চাপিয়া পিষিয়া ফেলিল। দেখিয়া ক্ষণ-ধ্যে বাণ ছুঁড়িতে ছুঁড়িতে রুমণ্বান্ ছুটিয়া আসিয়া সেখানে উপস্থিত হইল। সে কোশল-রাজকেই খুঁজিতেছিল, তাঁহাকে পাইয়া দ্বিগুণ উৎসাহে আক্রমণ করিল।

CHARCHA

1. जयमितः &c.—Explain—'देवस्य' प्रभोः 'आदेशात् वयम् अनेकेन' बहुना 'करितुरगपत्तिना' [सेनाङ्गत्वादेकवद्भावः] 'दुर्निवारेण' निरोद्धुमशक्येन 'महता बलसमूहेन इतः' अस्मात् स्थानात् 'गत्वा' निर्याय 'कतिपयैरेव अहोभिः विन्ध्यदुर्गे अवस्थितस्य कोसलपतेः द्वारं' यातायातपथम् 'अवष्टभ्य' निरुध्य 'सेनाः समावेशयितुम् आरब्धाः' प्रक्रान्ताः ।

2. कोसलेश्वरः &c.—Explain—'दर्पात्' गर्वोद्रेकतः 'परिभवं' द्वाररोध-रूपमपमानम् 'असहमानः' अमृष्यन् 'कोसलेश्वरः अपि प्रायेण' बाहुल्येन 'हास्तिकं' हस्तिसमूहं हस्तिसमूहभूयिष्ठमित्यर्थः 'आत्मसैन्यम् अशेषं' यथा तथा 'सज्जीकृतवान्' ।

3. योद्धुमिति । अन्वय.—हे देव तत्क्षणं कृतनिश्चयः असौ च अपरेण विन्ध्येन इव द्विपपतिपृतनापीडबन्धेन दिग्विभागान् रुन्धन् विन्ध्यात् निर्गत्य योद्धुम् अभिमुखः अभवत् । अथ समदगजोत्पिष्टपत्तिः रुमण्वान् बाणान् विमुञ्चन् वेगात् क्षणेन निपत्य वाञ्छिताप्तिद्विगुणितरभसः (सन्) तं प्रत्यायात् । व्याख्या—हे 'देव' राजन् 'तत्क्षणं' सेनासमावेशक्षणे एव 'कृतनिश्चयः' योद्धव्यमित्यवधारित-कर्त्तव्यः 'असौ च' कोसलेश्वरोऽपि 'अपरेण' अन्येन द्वितीयेन इत्यर्थः 'विन्ध्येन इव द्विपपतीनां' गजेन्द्राणां या 'पृतना' वाहिनी करिसेना इत्यर्थः तस्याः 'आपीडेन' सम्यक्पीडया सम्बाधेन इत्यर्थः यः 'बन्धः' रचना घनसन्नाह इति यावत् तेन घन-सन्नद्धकरिसेनया इत्यर्थः 'दिग्विभागान्' दिङ्मण्डलं 'रुन्धन्' व्याप्नुवन् 'विन्ध्यात् निर्गत्य' विन्ध्यदुर्गाद्बहिर्निःसृत्य 'योद्धुम् अभिमुखः अभवत्' अग्रेसरोऽभूत् । 'अथ' अनन्तरं 'समदैः' मदमत्तैः 'गजैः' कोसलपतेः करिभिः 'उत्पिष्टाः' विमर्दिताः 'पत्तयः' पदातयः यस्य तथाविधः 'रुमण्वान् बाणान् विमुञ्चन्' शरान् वर्षन् 'वेगात्' तरसा 'क्षणेन निपत्य' मुहूर्तेन अन्तरा प्रविश्य 'वाञ्छितस्य' प्रार्थितस्य कोसलपतिमिलनस्य

र्या 'प्राप्तिः' लाभः तेन 'द्विगुणितः' वर्द्धितः 'रभसः' हर्षः यस्य तथाविधः सन् 'तं प्रत्यायात्' कोसलपतिं समेतः। यद्वा—वेगात् निपत्य क्षणेन प्रत्यायात् इत्यन्वयः। स्रग्धरावृत्तम्।

4. ततक्षणम्—सः क्षण. यस्मिन् कर्मणि तत् यथा तथा क्षतनिश्चयः। क्रिया-विशेषणे कर्मणि द्वितीया।

5. द्विपपति &c.—पृतना is सेना। "पृतना तु स्त्रियां सेनामात्र सेना-विशेषयोः" इति मेदिनी। आ सम्यक् पीड़नम् इति आ+पीड़+णिच् स्वार्थे+घञ् भावे आपीड़ः crowding. Now see व्याख्या।

6. वेगात्—Construe वेगात् निपत्य। वेगेन निपत्य is also correct.

7. मत्त &c.—पद्यते इति पद+क्ति औणादिक कर्त्तरि पत्तिः a traveller on foot, infantry, पदाति। This is masculine. "पत्तिर्ना पदगे" इति मेदिनी। Now see व्याख्या। The elephants of the lord of Kosala trampled to death a considerable portion of Rumanvat's infantry,

8. वाञ्छित &c.—रभस is हर्ष। "रभसो वेगहर्षयोः" इति विश्वः। Now see व्याख्या। Rumanvat was longing for an encounter with the king of Kosala. His joy was therefore very great when he met him.

9. रुमण्वान् क्षणेन—For रुमण्वान् see Act I, para 12. Construe क्षणेन निपत्य or क्षणेन प्रत्यायात्।

13. अपि च

अस्त्रव्यस्तशिरस्त्रशस्त्रकषणैः कृत्तोत्तमाङ्गे क्षणं
व्यूढासृक्सरिति स्वनत्प्रहरणे वर्मोद्वलद्वह्निनि।
आहूयाजिमुखे स कोशलपतिर्भग्ने प्रधाने बले
एकेनैव रुमण्वता शरशतैर्मत्तद्विपस्थो हतः॥ १०॥

Moreover—That lord of Kosala, seated on a tusker in

rut, was killed with hundreds of arrows by Rumanvat single-handed, the main force having been broken, challenging him the front line of fight where weapons clanged, fire flashed from arrows and torrents of blood were momentarily borne on heads severed by strokes of missiles that dislodged and overturned the helmets.

Beng. শুধু তাই নয়। রুমণ্বানের মূল সৈন্য ছিন্ন ভিন্ন হইয়া গেল। তখন যুদ্ধের সম্মুখভাগে যেখানে অস্ত্রে অস্ত্রে আঘাতের ঝঞ্ঝনা শব্দ হইতেছিল, অস্ত্রাঘাতে বর্ম্ম হইতে আগুন ছুটিতেছিল, শস্ত্রপ্রহারে পাগ্‌ড়ী সরিয়া গিয়া উল্টিয়া পড়িয়া গেলে পর কাটা মাথায় ক্ষণকালের জন্য রক্তের নদী বহিতেছিল, সেইখানে রুমণ্বান্ কোসল-পতিকে দ্বন্দ্বযুদ্ধে আহ্বান করিল ও মত্তহস্তীর উপরেই তাহাকে শত শত শরের আঘাতে মারিয়া ফেলিল।

अस्त्रेति । अन्वयः—प्रधाने बले भग्ने एकेनैव रुमण्वता मत्तद्विपस्थः स कोशलपतिः स्वनत्प्रहरणे वर्मोद्गलद्वह्निनि अस्तव्यस्तशिरस्त्रशस्त्रकषणैः क्षुण्णोत्तमाङ्गे क्षणं व्यूढासृक्सरिति आजिमुखे आहूय शरशतैः हतः । व्याख्या—'प्रधाने बले भग्ने' मुख्ये सैन्ये अरिगजविमर्दात् भिन्ने सति 'एकेन एव' असहायेनैव सेनापतिना 'रुमण्वता मत्तद्विपस्थः' समदगजारूढः 'स कोशलपतिः' 'स्वनन्ति' शब्दायमानानि परस्परसङ्घर्षादिति यावत् 'प्रहरणानि' अस्त्राणि यस्मिन् तथाभूते 'आजिमुखे', अपिच 'वर्मभ्यः' वारबाणेभ्यः 'उद्गलन्' शस्त्रपातात् आविर्भवन् 'वह्निः' यस्मिन् तथाभूते 'आजिमुखे', किञ्च 'अस्तानि' विक्षिप्तानि च 'व्यस्तानि' विपर्यस्तानि च 'शिरस्त्राणि' उष्णीषाणि यैः तादृशैः 'शस्त्रकषणैः' अस्त्राघातैः 'क्षुण्ण' छिन्नं यत् 'उत्तमाङ्गं' सैनिकशिरः तस्मिन् 'क्षणं' मुहूर्त्तमात्रं 'व्यूढा' धारिता 'असृक्सरित्' शोणितनदी यस्मिन् तादृशे 'आजिमुखे' रणशिरसि 'आहूय' स्पर्द्धापूर्वकाह्वानेन आकार्य्य 'शरशतैः हतः' बाणजालैर्विनाशितः ।

CHARCHA

1. अस्त्र &c.—A troublesome compound carrying no pre-

cise idea. शिर: त्रायते इति शिरस् + त्रै + क कर्त्तरि शिरस्त्राणि helmets. अस + क्त कर्मणि अस्तानि flung off. वि + अस + क्त कर्मणि व्यस्तानि overturned. अस्तानि च व्यस्तानि च अस्तव्यस्तानि dislodged and overturned (?). कष हिंसायाम् + ल्युट् भावे कषणानि strokes. शस्त्राणां कषणानि। Now see व्याख्या।

2. क्रान्तोत्तमाङ्गे—अधिकरणे सप्तमी। आधार of the क्रिया in व्यूढ़।
See next.

3. व्यूढ़ &c.—असृज् is शोणित। असृजां सरित: असृक्सरित: streams of blood. वि + वह + क्त कर्मणि व्यूढा: carried. व्यूढा: असृक्सरित: यस्मिन् तत् व्यूढासृक्सरित् where torrents of blood were borne. Qual. आजिमुखे। The आजिमुख bore torrents of blood. Where did it bear them? Bore in the heads that were cut off—क्रान्तोत्तमाङ्गे। It is often noticed that after a goat is sacrificed the head shows a flow of blood. But that is for a short time only—क्षणम्। The entire phrase अस्तव्यस्तशिरस्त्रशस्त्रकषणै: क्रान्तोत्तमाङ्गे क्षणं व्यूढासृक्सरिति furnishes only one attributive to आजिमुखे।

4. वर्मोद्वलद्वह्निनि—वल प्राणने is भ्वादि परस्मैपदी। उद् + वल + शतृ कर्त्तरि उद्वलत् living, appearing, issuing &c. Now see व्याख्या। As. B, Boht., Tarka., &c. read उद्वमत् for उद्वलत्। As. N. is almost illegible. उद्वलत् is the reading of Nyaya. &c. उद्वमत् is evidently corrupt. The idea is, the armours spat fire. Hence उद्वमत् must qualify वर्मन्। The वाक्य then is वह्निम् उद्वमन्ति वर्माणि यस्मिन् which cannot be compounded.

5. प्रधाने बले—After this As N, Boht., Tark., Nyaya., &c. introduce the interruption. राजा—कथमस्मदीयान्यपि बलानि भग्नानि?—How so! Our forces too were routed? As. B and Prof. Ghate's manuscripts do not notice the interruption, and they are right. The king's remark here is out of place. The first three lines have nothing to show that the प्रधानबल was Rumanvat's. On the contrary, कोशलपति: appearing with the सबलाविष्कृत

naturally raises the presumption that he is the nominative. Hence प्रधानबल belongs to कोसलपति। For instance if we say "Arrows failing Ravana—" and do not complete the sentence, the listeners will understand that Ravana's arrows failed him. Precisely the same way "The main army fleeing, Kosalapati—" gives the impression that Kosalapati's army fled. Indeed it is the *fourth* line of the verse "एकेनैव रुमण्वता प्रशमितैर्मत्तद्विपस्थो हतः" that shows that कोसलपति is only the उक्तकर्म and रुमण्वान् is the कर्त्ता, and then it is seen that the प्रधानबल is Rumanvat's. Thus the king's interruption before the fourth line is uttered is premature and absurd.

14. विदू—जेदु जेदु भवं। जिदं अम्हेहिं [जयतु जयतु भवान्। जितमस्माभिः]। (इत्युत्थाय नृत्यति)।

Jest.—Prosper, let Your Highness prosper. We have won. *(Gets up and dances).*

राजा। साधु! कोसलपते साधु! मृत्युरपि ते श्लाघ्यः यस्य शत्रवोऽप्येवं पुरुषकारं वर्णयन्ति। ततस्ततः?

King.—Bravo! Lord of Kosala, Bravo! Enviable is death even of thee whose prowess is thus extolled by enemies too. Next, what next?

विज—देव, ततो रुमण्वानपि कोसलेषु मद्भ्रातरं ज्यायांसं जयवर्माणं स्थापयित्वा प्रहारव्रणितहास्तिकप्राय-मखिलसैन्यमनुवर्त्तमानः शनैः शनैरागच्छत्येव।

Vij.—Sire, then having stationed my elder brother Jayavarman at Kosala, Rumanvat too is indeed coming, but slowly, following the whole army consisting mainly of elephant-forces wounded by the pounding.

राजा—वसुन्धरे, उच्यतां यौगन्धरायणः प्रदर्श्यतां मत्-प्रसादोऽस्य इति।

King—Vasundhara, let Yaugandharayana be told that my favour be shown unto this man.

वसु—जं देवो आणवेदि [यत् देवः आज्ञापयति]। (विजयवर्मणा सह निष्क्रान्ता)।

Vas.—As Sire commands. (*Exit with Vijayavarman*).

Beng. বিদূ—জয় হউক, আপনার জয় হউক। আমাদের জিত। (উঠিয়া নৃত্য করা) রাজা—সাধু, কোসলপতি সাধু। তোমার মৃত্যুও শ্লাঘার বিষয়; কারণ শত্রুরাও তোমার বীরত্বের সুখ্যাতি করিতেছে। তার পর, তার পর? বিজ—তার পর, প্রভু, কোশলে আমার জ্যেষ্ঠভ্রাতা জয়বর্ম্মাকে রাখিয়া রুমণ্বান্‌ও এলেন বলে। তিনি আস্তে আস্তে আসিতেছেন, কারণ সমুদায় সৈন্য লইয়া আসিতেছেন, আর সৈন্যের হাতীই বেশী, সে সবই আবার শত্রুর হাতীর প্রহারে জর্জ্জরিত, বেশী চলিতে পারে না। রাজা—বসুন্ধরা, যৌগন্ধরায়ণকে যাইয়া বল যে, একে আমার সন্তোষ দেখাইয়া দেওয়া হউক।

CHARCHA

1. कोसलेषु—कोसलानां निवासो जनपद इति कोसलाः &c. See ante.

2. ज्यायांसम्—अतिशयेन वृद्धः इति वृद्ध+ईयसुन्=ज्य+ईयसुन् by "वृद्धस्य च"=ज्य+आयसुन् by "ज्यादादीयसुनः"=ज्यायस् (प्रातिपदिक)। तम्।

3. प्रहारव्रणित &c.—हस्तिनां समूहः हास्तिकम् elephant-corps. प्रहारैः सनुहस्तिजातदन्तप्रहारैः सञ्जाताः व्रणाः अस्य इति प्रहारव्रणितम्। Or प्रहारस्य व्रणः। स सञ्जातः अस्य प्रहारव्रणितम्। तादृशं हास्तिकम्। प्रायेण प्रहारव्रणितहास्तिकम् प्रहारव्रणितहास्तिकप्रायम् consisting mainly of elephant corps bruised by blows. प्राय has एकविभक्ति in the वाक्य; hence it is उपसर्जन but it does not take पूर्वनिपात by "एकविभक्ति चापूर्वनिपाते"। Comp. "प्रबलतमसामेवं प्रायाः शुभेषु हि वृत्तयः"—Sak. VII.

4. प्रदर्श्यतां मत् &c.—मत्प्रसाद here means the consequence of मत्प्रसाद। Show him the consequence, *i. e.*, give him a suitable reward. As. N reads मत्प्रसादस्य विभवः—the richness of my favour, which comes to the same thing. Our reading is from As. B and is supported by Boht.

15. (ततः प्रविशति काञ्चनमाला) काञ्च—आणत्तम्हि देवीए जध—हञ्जे कञ्चणमाले गच्छ एदं इन्दजालिअं अज्ज-उत्तस्स दंसेहि [आज्ञप्तास्मि देव्या यथा—"हञ्जे काञ्चनमाले, गच्छ एतमैन्द्रजालिकमार्य्यपुत्रस्य दर्शय"]। (परिक्रम्य अवलोक्य च) एसो क्खु भट्टा। ता जाव उवसप्पामि [एष खलु भर्त्ता। तत् यावदुपसर्पामि]। (उपसृत्य) जअदु जअदु भट्टा। देवी विण्णवेदि एसो क्खु उज्जइणीदो सम्बरसिद्धि णाम इन्दजालिओ आअदो ता पेक्खदु णं अज्जउत्तो त्ति [जयतु जयतु भर्त्ता। देवी विज्ञापयति—"एष खलु उज्जयिनीतः सम्बरसिद्धिर्नाम ऐन्द्रजालिक आगतः तत् प्रेक्षतामेनमार्य्य-पुत्रः" इति]।

(*Now enter Kanchanamala*).

Kanch.—I am commanded by the queen thus—"Hola! Kanchanamala, go and introduce this magician to my husband." (*Going round and observing*) Here indeed is Sire, I will approach him. (*Approaching*) Prosper, let Sire prosper. Sire, the queen says—"Here is a magician named Sambarasiddhi come from Ujjayini, so let my husband see him."

राजा—अस्ति नः कौतुकमिन्द्रजाले। तत् शीघ्रं प्रवेशय।

King.—I am interested in magic, so let him in quick.

काञ्च—जं भट्टा आणवेदि [यद्भर्त्ता आज्ञापयति]। (निष्क्रम्य पिच्छिकाहस्तेन ऐन्द्रजालिकेन सह प्रविश्य) एदु एदु अज्जो [एतु एतु आर्य्यः]। (ऐन्द्रजालिकः परिक्रामति)। एसो भट्टा। ता उवसप्पदु अज्जो [एष भर्त्ता, तदुपसर्पतु आर्य्यः]।

Kanch.—As Sire commands. (*Going out and re-entering with the magician who carried a bundle of peacock's feathers in his hand*) Come, Noble Sir, come. (*Magician goes round*). Here is Sire, so let Noble Sir approach.

Beng. (তার পর কাঞ্চনমালার প্রবেশ)। কাঞ্চ—দেবী আদেশ করিলেন—বা কাঞ্চনমালা এই ঐন্দ্রজালিককে নিয়া আর্য্যপুত্রের সঙ্গে দেখা করাইয়া দে। (পরিক্রমণ করিয়া ও দেখিয়া) এই যে কর্ত্তা। তবে কাছে যাই। (কাছে যাইয়া) জয় হউক, কর্ত্তার জয় হউক। দেবী বলিলেন—"উজ্জয়িনী হইতে সম্বরসিদ্ধি নামে এই এক ঐন্দ্রজালিক আসিয়াছে, একবার দেখুন"। রাজা—আমি ইন্দ্রজাল দেখিতে ভালবাসি। শীঘ্র লইয়া আইস। কাঞ্চ—যে আজ্ঞা। (বাহিরে গিয়া ও একতাড়া ময়ূরের পালক হাতে এক ঐন্দ্রজালিককে লইয়া পুনরায় প্রবেশ করিয়া) আসুন, মহাশয় আসুন। (ঐন্দ্রজালিকের পরিক্রমণ) এই কর্ত্তা। তবে কাছে যান আপনি।

CHARCHA

1. ऐन्द्रजालिकम्—जाल is माया, कपट deceit, illusion. ""'जालं कपटेऽप्यनाम्" इति हलायुधः। इन्द्रस्य जालम् Indra's illusion, *i. e.*, illusion caused by Indra. This is a name of magic of which Indra is supposed to be the presiding deity. Comp. "पणमत चलणे इन्दस्स", Sl. 71, *supra*. इन्द्रजालेन जीवति इति इन्द्रजाल+ठक् ऐन्द्रजालिकः। जाल is of the वेतनादि class. We attach ठक् by "वेतनादिभ्यो जीवति"। But objection may be taken that ठक् though available after जाल is not available after इन्द्रजाल—"ग्रहणवता प्रातिपदिकेन तदन्तविधिर्नास्ति"। Apply then the rule "ग्रिलम्"।

इन्द्रजालं शिल्पमस्य इति इन्द्रजाल+ठक् one whose skill lies in इन्द्रजाल।

2. अस्ति नः &c.—Here As. N reads ऐन्द्रजालिके for इन्द्रजाले। But the interest usually lies in the science or art, not in its professor. We prefer इन्द्रजाले which is the reading of As. B. Boht.&c.

3 पिच्छिकाहस्तेन &c.—पिच्छ is बर्ह peacock's feather. तदेव इति पिच्छ+कण् स्वार्थे+टाप् स्त्रियाम् पिच्छिका। सा हस्ते अस्य पिच्छिकाहस्त like गडुकण्ठ। Comp. "पत्रहस्ता प्रतीहारी"—Sak. VI.

16. ऐन्द्र—(उपसृत्य) जअदु जअदु भट्टा [जयतु जयतु भर्त्ता]। (पिच्छिकां भ्रामयन् (? भ्रमयन्) ।

पणमह चलणे (?चलण) इन्दस्स ऐन्दजालिअत्ति लद्धणामस्स।
तह ज्जेव्व सम्बरस्स माआसुपरिट्ठिदजसस्स ॥ ७१ ॥

देव

किं धरणी(?णि) ए मिअङ्को आआसे महिहरो जले जलणो
मज्झह्निे पओसो दाव सिज्जउ देहि आणत्तिं ॥ ७२ ॥

अहवा

किं जप्पिदेण बहुणा जं जं हिअएण इहसि संदट्ठुं।
तं तं दंसेमि अहं गुरुणो मन्तप्पहावेण ॥ ७३ ॥

[प्रणमत चरणे इन्द्रस्य ऐन्द्रजालिक इति लब्धनाम्नः।
तथैव सम्बरस्य मायासुप्रतिष्ठितयशसः ॥ ७१ ॥

देव

किं धरण्यां मृगाङ्कः आकाशे महीधरो जले ज्वलनः।
मध्याह्ने प्रदोषस्तावत् सिध्यतु देहि आज्ञप्तिम् ॥ ७२ ॥

अथवा

किं जल्पितेन बहुना यद्यत् हृदयेनेच्छसि संद्रष्टुम्।
तत्तद्दर्शयाम्यहं गुरोर्मन्त्रप्रभावेण ॥ ७२ ॥]

Magician—(Approaching) Prosper, let Sire prosper (*Whirling the peacock feathers*) Bow down to the feet of Indra who has acquired a name as a magician ; also of Sambara of well-established fame in magic. Sire, pass orders if the moon should appear on earth, or hills in air, fire in water, dusk at noon. Or, away with much talk. Through the power of preceptor's incantations I will show whatsoever you wish at heart to see.

विदू—भो वअस्स अवहिदो होहि भो। ईदिसो से अवत्थ्भो जेण सव्वं सम्भावीअदि [भो वयस्य, अवहितो भव भोः। ईदृशोऽस्य अवष्टम्भः येन सर्वं सम्भाव्यते]।

Jest.—Ho ! Friend, be attentive ho ! Such is his preface that everything seems possible.

Beng. জাদুকর—(কাছে আসিয়া) জয় হউক, প্রভুর জয় হউক। (ময়ূর-পুচ্ছ ঘুরাইয়া) ইন্দ্রের পদে প্রণাম কর, ইনি একজন নামকরা যাদুকর। আর সম্বরের পদেও প্রণাম কর, মায়াতে ইঁহার খুব যশ। মহারাজ, হুকুম দিন, চাঁদ পৃথিবীতে আসিবে, না আকাশে পাহাড় চড়িবে, কিংবা জলে আগুন জ্বলিবে, না মধ্যাহ্নে সন্ধ্যা হইবে। অথবা বেশী কথায় কাজ কি। যা যা দেখিতে মনের সাধ, বলুন, গুরুর মন্ত্রের বলে তাই তাই দেখাইব। বিদূ—ওগো বয়স্য, সতর্ক হউন গো। এ যা ভূমিকা জুড়িয়াছে, দেখিতেছি সবই সম্ভব।

CHARCHA

1. पिच्छिकां भ्रमयन्—This is as in As. B. Boht. has पिच्छिकां भ्रामयित्वा। As. N &c. have पिच्छिकां भ्रामयित्वा बहुविधं हास्यं कृत्वा

which looks like the antics of a lunatic. All however have भाम with वृद्धि instead of the correct form भम। The वृद्धि is barred by the rule "नोदात्तोपदेशस्य मान्तस्यानाचमेः"।

2. प्रणमतेति। अन्वयः—ऐन्द्रजालिक इति लब्धनाम्नः इन्द्रस्य चरणं प्रणमत। तथैव मायासुप्रतिष्ठितयशसः सम्बरस्य। व्याख्या—'ऐन्द्रजालिकः इति' अनेन प्रकारेण 'लब्धं नाम' येन तथाविधस्य ऐन्द्रजालिकाख्यया ख्यातस्य इत्यर्थः [यद्वा—'ऐन्द्रजालिक इति' अनेन प्रकारेण 'लब्धं गृहीतं 'नाम' यस्य तथा विधस्य आत्म परिचयार्थं मया ऐन्द्रजालिकशब्दे उच्चारिते एव तत् प्रथमांशे इन्द्र इति यस्य देवस्य नाम गृह्यते तस्य] 'इन्द्रस्य चरणं प्रणमत' प्रणता भवत। तं देवमहं वन्दे इत्यर्थादायाति। 'तथा' तद्वत् 'मायासु' इन्द्रजालेषु 'सुप्रतिष्ठितं' बहुमतं 'यशः' यस्य तथाविधस्य 'सम्बरस्य' सम्बरासुरस्य चरणे प्रणमत। तमप्यहं वन्दे।

3 चरणं—This gives 13 matras instead of 12 in the first line. The irregularity can be removed by reading चलण instead of चलणे।

4. ऐन्द्रजालिकः—Boht. reads इन्द्रजालम्मि। But this violates the metre giving only 17 matras in the second line.

5. किमिति। अन्वयः—हे देव किं तावत् धरण्यां मृगाङ्कः सिध्यतु। आकाशे महीधरः सिध्यतु, जले ज्वलनः सिध्यतु, मध्याह्ने प्रदोषः सिध्यतु, आज्ञप्तिं देहि। व्याख्या—हे 'देव किं तावत् धरण्यां मृगाङ्कः सिध्यतु' भूमौ चन्द्र आगच्छतु। आकाशे महीधरः पर्वतः 'सिध्यतु' आरोहतु। 'जले ज्वलनः' अग्निः सिध्यतु। 'मध्याह्ने प्रदोषः' सन्ध्या सिध्यतु जृम्भताम्। 'आज्ञप्तिं देहि' आदेशं कुरु। यदेव आदिशसि तदेव भवति इति भावः।

6. धरणीए—All read this with a long इकार। But that gives 13 matras in the first line, धरणिए is suggested.

7. *Remark*—After verse 72, As. N, Tarka, &c. give the jester's speech which here appears after verse 73. It seems

more natural for the jester to wait till the magician's preface is over.

8. किं जल्पितेनेति। सुगमम्। The metre is गाथा which in प्राकृत is the same as आर्य्या in संस्कृत।

9. अवहित:—दत्तावधान: attentive.

10. अवष्टम्भ:—अव+स्तम्भ+घञ् भावे अवष्टम्भ: opening आरम्भ:। "स्वर्णारम्भावष्टम्भौ" इति त्रिकाण्डशेष:। The rule for ष is "अवाच्चालम्बना-विदूर्य्ययो:"। आरम्भ implies आविदूर्य्य।

17. राजा—भद्र, तिष्ठ तावत्। काञ्चनमाले, उच्यतां देवी—"युष्मदीय एवायमैन्द्रजालिक:। विजनीकृतश्चायमुद्देश: तदागच्छ सहितावेवैनं पश्याव:" इति।

King.—Wait, good fellow. Kanchanamala, let the queen be told this—"This magician is your man, and this place is cleared of people; so come we shall see him together."

काञ्च—जं भट्टा आणवेदि [यत् भर्त्ता आज्ञापयति]। (निष्क्रान्ता)।

Kanch.—As Sire commands. (*Exit*).

(तत: प्रविशति वासवदत्ता काञ्चनमाला च) वास—कञ्चणमाले उज्जइणीदो आअदो त्ति अत्थि मे तस्सिं ऐन्द-आलिए पक्खवादो [काञ्चनमाले, उज्जयिनीत आगत इत्यस्ति मे तस्मिन् ऐन्द्रजालिके पक्षपात:]।

(*Now enter Vasavadatta and Kanchanamala*).

Vas.—Kanchanamala, I have a bias towards that magician as he comes from Ujjayini.

काञ्च—णादिकुलबहुमाणो क्खु एसो देवीए। ता एदु एदु भट्टिणी [ज्ञातिकुलबहुमानः खलु एष देव्याः। तदेतु एतु भर्त्री]। (इति परिक्रामतः)। भट्टिणी एसो भट्टा ता उवसप्पदु देवी [भर्त्रि, एष भर्त्ता, तदुपसर्पतु देवी]।

Kanch.—This is only the queen's regard for her kinsmen, so proceed, let mistress proceed. (*They go round the stage*). Mistress here is Sire, let then the queen approach him.

वास—(उपसृत्य) जेदु जेदु अय्यउत्तो [जयतु जयतु आर्य्यपुत्रः]।

Vas.—(*Approaching*) Prosper, let my husband prosper.

राजा—देवि, बहुतरमनेन गर्जितम्। तदिहोपविश्यतां पश्यामस्तावत्। (वासवदत्ता उपविशति)।

King.—My queen, this man has shouted a good deal. So sit down here, we shall see now. (*Vasavadatta sits down*).

राजा—भद्र, प्रस्तूयतामिदानीम्।

King.—Now proceed, good man.

Beng. রাজা—ওহে, একটু থাম। কাঞ্চনমালা, দেবীকে বল যে, এতো তাঁরই যাদুকর, এখানে আর কেহ নাই। তবে আসুন, এক সঙ্গেই দেখিব। কাঞ্চ—যে আজ্ঞা। (নিষ্ক্রান্ত)। (তার পর বাসবদত্তা ও কাঞ্চনমালার প্রবেশ)। বাস—কাঞ্চনমালা, এ যাদুকর উজ্জয়িনী হইতে আসিয়াছে বলিয়া তার দিকে আমার একটু টান হইতেছে। কাঞ্চ—এ শুধু রাণীর বাপের বাড়ীর টান বই নয়। তবে চলুন, কর্ত্রী ঠাকরুন্ চলুন। (উভয়ের পরিক্রমণ)। কর্ত্রীঠাকরুন্, এই যে কর্ত্তা, তবে এগিয়ে যান। বাস—(কাছে যাইয়া) জয় হউক, আর্য্যপুত্রের জয় হউক। রাজা—দেবি, এতো ডাক হাঁক খুবই করিয়াছে। তবে বস এইখানে, দেখা যাউক। (বাসবদত্তার উপবেশন)। রাজা—ওহে এখন আরম্ভ কর।

CHARCHA

1. युष्मदीय.—युष्माकम् अयम् इति युष्मद्+छ। Vasavadatta's father had his capital at Ujjayini. Hence this man hailing from Ujjayini is युष्मदीय।

2. उद्देश:—उद्दिश्यते इति उद्+दिश+घञ् कर्मणि उद्देश: that which is pointed out. Hence particular spot.

3. सहितो—सम् together+धा+क्त कर्मणि सहित or संहित by "समो वा ततहितयो:"।

4. ज्ञातिकुल &c.—You say you feel biassed towards this magician. Not at all, it is no bias towards him, but regard for your father's house.

5. इह उपविश्यताम् &c.—This is a request to sit down. Those who read तदिहस्थौ एव &c. omit this request, and make the king wanting in courtesy. The stage-direction वासवदत्ता उपविशति shows that the request to sit down must have preceded. Our text is from As. B.

6. प्रसूयताम् &c.—Here for इदानीम्, As. N, Boht. &c. have बहुविधमिन्द्रजालम् which gives us a very slip-shod sentence.

18. ऐन्द्र—जं देवो आणवेदि [यद्देव: आज्ञापयति]।
(इति बहुविधं नाट्यं कृत्वा पिच्छिकां भ्रामयन् (? भ्रमयन्)

हरिहरबम्हप्पमुहे देवे दंसेमि देवराअं अ।
गअणम्हि सिद्धचारणसुरबहुसत्थं अ णच्चन्तं ॥ ७४ ॥
[हरिहरब्रह्मप्रमुखं देवं दर्शयामि देवराजञ्च।
गगने सिद्धचारणसुरवधूसार्थञ्च नृत्यन्तम् ॥ ७४ ॥

(सर्वे सविस्मयं पश्यन्ति)।

Mag.—As Sire commands. (*Dancing in various ways and flourishing the peacock's feathers*) I will show in air gods headed by Hari, Hara and Brahman and the lord of the gods too ; also the Siddha-nymphs, Charana-nymphs and the celestial-nymphs dancing. (*All stare in wonder*).

राजा—(ऊर्द्ध्वं दृष्ट्वा आसनादवतरन्) आश्चर्य्यम् आश्चर्य्यम् ! देवि पश्य—

एष ब्रह्मा सरोजे रजनिकरकलाशेखरः शङ्करोऽयं
दोर्भिर्दैत्यान्तकोऽसौ सधनुरसिगदाचक्रचिह्नैश्चतुर्भिः ।
एषोऽप्यैरावतस्थस्त्रिदशपतिरमो देवि देवास्तथान्ये
नृत्यन्ति व्योम्नि चैताश्चलचरणरणन्नूपुरा दिव्यनार्य्यः ॥७५॥

King—(*Looking up and descending from his seat*) Wonder ! Wonder ! Behold queen,—In the sky, here is Brahman on his lotus, this is Samkara with a digit of the night-maker (moon) on his crest, yonder is the slayer of demons indicated by four hands marked with bow, sabre, mace and discus. Also, my queen, this is the lord of gods on Airavata, those again are the other gods , and these are the heavenly nymphs dancing with anklets jingling on their restless feet.

वास—अच्चरीअं अच्चरीअं [आश्चर्य्यम् आश्चर्य्यम्] ।

Vas.—Marvel ! Marvel !

Beng. যাদুকর—যে আজ্ঞা মহারাজ। (নানা প্রকারে নৃত্য করিয়া ময়ূর-পুচ্ছ ঘুরাইয়া) আকাশের গায়ে দেখাইতেছি—হরি, হর, ব্রহ্মা প্রভৃতি দেবগণ ও দেবরাজ রহিয়াছেন আর সিদ্ধগণের, চারণগণের ও দেবগণের স্ত্রীগণ নৃত্য করিতেছেন। (সকলের সবিস্ময়ে দেখা)। রাজা—(উপরের দিকে চাহিয়া আসন হইতে নামিয়া)

আশ্চর্য্য ! আশ্চর্য্য ! দেবি, দেখ—আকাশে এই ব্রহ্মা পদ্মে বসিয়া আছেন। ইনি শিব, মাথায় চন্দ্রকলা। ঐ দৈত্যের যম বিষ্ণু ধনু, খড়্গ, গদা ও চক্রে চিহ্নিত চারি হস্তে চেনা যাইতেছেন। এই আবার দেবরাজ ইন্দ্র ঐরাবতের উপরে রহিয়াছেন। ঐ বাদ বাকী দেবগণ। আর এখানে দিব্য নারীরা নৃত্য করিতেছেন, তাহাদের চঞ্চল চরণে নূপুর বাজিতেছে। বাস—আশ্চর্য্য ! আশ্চর্য্য !

হরীতি। ব্যাখ্যা—'হরিশ্চ হরশ্চ ব্রহ্মা চ প্রমুখে' প্রধানতয়া অগ্রতো যেষা তান্ 'দেবান্ দেবরাজস্য' ইন্দ্রমপি 'নৃত্যন্তং সিদ্ধানাং' দেবযোনিবিশেষাণাং 'চারণা-নাঞ্চ' গন্ধর্বাণাঞ্চ 'সুরাণাং' দেবানামপি 'বধূসার্থং' যোষিদ্বর্গং 'গগনে' আকাশে 'দর্শ-য়ামি'।

এষ ইতি। অন্বয়:—হে দেবি ব্যোম্নি সরোজে এষ ব্রহ্মা ; রজনিকরকলাশেখর: অয়ং শঙ্কর: , সধনুরসিগদাচক্রচিহ্নৈ: চতুর্ভি: দোর্ভি: অসৌ দৈত্যান্তক: ; এষোঽপি ঐরাবতস্থ: ত্রিদশপতি: , তথা অমী অন্যে দেবা: , এতাশ্চ চলচরণরণন্নূপুরা: দিব্য-নার্য্য: নৃত্যন্তি। ব্যাখ্যা—হে 'দেবি ব্যোম্নি' আকাশে 'সরোজে' পদ্মে 'এষ ব্রহ্মা' পদ্মাসনেন পরিজ্ঞাত এষ দেবো ব্রহ্মা তিষ্ঠতি। 'রজনিকরস্য' নিশাকরস্য চন্দ্রস্য 'কলা শেখর:' শিরোভূষণং যস্য তাদৃশ: 'অয়ং' দেব: 'শঙ্কর:' সচন্দ্রয়া চূড়য়া লক্ষিত: এষ দেব: শিব আস্তে। 'ধনুশ্চ অসিশ্চ গদা চ চক্রশ্চ' ইতি 'চিহ্নৈ: সহ চতুর্ভি: দোর্ভি:' বাহুভি: 'অসৌ' দূরে দৃশ্যমানো 'দৈত্যান্তক:' শ্রীবিষ্ণু: তৈস্তৈশ্চিহ্নৈর্লাঞ্ছিতৈ-শ্চতুর্ভির্ভুজৈর্জ্ঞায়তে নারায়ণোঽসৌ ইতি। 'এষ: অপি' অয়ঞ্চ 'ঐরাবতে' সুরগজে 'স্থিত:' উপবিষ্ট: 'ত্রিদশপতি:' দেবরাজ: ইন্দ্র: ঐরাবতেনৈব স্ববাহনেন পরিজ্ঞাত:। 'তথা অমী অন্যে দেবা:'। 'এতাশ্চ চলে চরণে রণন্ত: নূপুরা:' যাসাং তাদৃশ্য: 'দিব্য-নার্য্য:' সুরবনিতা: 'নৃত্যন্তি'। তানেতান্ সর্বান্ পশ্য।

CHARCHA

1. ভ্রাময়ন্—Should be ভ্রময়ন্, see para 16.

2. আশ্চর্য্যম্ আশ্চর্য্যম্—After this Boht. has বিদূ—আশ্চর্য্যমাশ্চর্য্যম্। As. N gives a similar speech to বাসবদত্তা also. Our text is from As. B-

3. सधनुरसि &c.—धनुश्च असिश्च गदा च चक्रश्च धनुरसिगदाचक्राणि। तान्येव चिह्नानि धनुरसिगदाचक्रचिह्नानि। तैः सह।

19. विदू—(अपवार्य्य) आः दासीए पुत्त ऐन्दजालिअ किं एदेहिं देवेहिं अच्छराहिं अ दंसिदाहिं। जइ दे इमिणा परितुट्ठेण कज्जं ता दंसेहि साअरिअं [आः दास्याःपुत्र ऐन्द्रजालिक, किमेतैर्देवैरप्सरोभिश्च दर्शितैः ? यदि ते अनेन परितुष्टेन कार्य्यं तत् दर्शय सागरिकाम्]।

Jest.—(Aside) Ha ! You son of a slave, magician, away with these gods and nymphs shown. If you care to have him pleased, then show Sagarika !

(ततः प्रविशति वसुन्धरा) वसु—जअदु जअदु भट्टा। अमच्चो जोअन्धराअणो विस्सवेदि एसो क्खु विक्कमबाहुणा सिंहलेस्सरेण पधाणामच्चो वसुभूदो बभ्भव्व (? व्वेण) कञ्चुइणा सह अणुप्पेसिदो। ता अरिहदि देवो इमस्सिं ज्जेव्व सुन्दरमुहुत्तके पेक्खिदुं। अहं वि कज्जसेसं समाविअ आअदो ज्जेव्व त्ति [जयतु जयतु भर्त्ता। अमात्यो यौगन्धरायणो विज्ञापयति—एष खलु विक्रमबाहुना सिंहलेश्वरेण प्रधानामात्यो वसुभूतिः बाभ्रव्येन कञ्चुकिना सह अनुप्रेषितः। तत् अर्हति देवः अस्मिन्नेव सुन्दरमुहूर्त्ते प्रेक्षितुम्। अहमपि कार्य्यशेषं समाप्य आगत एव—इति]।

(Now enter Vasundhara).

Vas.—Prosper, let Sire prosper. Minister Yaugandharayana reports—Here is Vasubhuti the prime-minister sent by

Vikramabahu the king of Simhala along with our chamberlain Babhravya. So it behoves Sire to see him at this very moment which is auspicious. I am coming too after finishing what remains to do.

Beng. বিদূ—(জনান্তিকে) আঃ বাঁদীর ব্যাটা ঐন্দ্রজালিক, এই দেবতা গান অপ্সরা দেখাইয়া কি হইবে ? যদি এঁকে তুষ্ট করিতে চাও, সাগরিকাকে দেখাও। (তার পর বসুন্ধরার প্রবেশ)। বসু—জয় হউক, মহারাজের জয় হউক। অমাত্য যৌগন্ধরায়ণ বলিতেছেন—আমাদের কঞ্চুকী বাভ্রব্যের সহিত সিংহলেশ্বর বিক্রমবাহু তাঁহার প্রধান অমাত্য বসুভূতিকে পাঠাইয়াছেন। তা এখন সময় খুব ভাল, এখনই মহারাজ তাঁহাকে দেখুন। আমিও হাতের কাজটুকু শেষ করিয়া এখনই আসিতেছি।

CHARCHA

1. अपवार्य्य—Boht. &c. omit this stage-direction. But evidently the remark could not have been made aloud to all present.

2. विक्रमबाहुना &c.—The न is dental. "पूर्वपदात्संज्ञायामग:" does not apply. The पूर्वपद here is वि which does not contain the cause for the change. The cause for the change is in क्रम which is not the पूर्वपद। If विक्रम itself be taken as the पूर्वपद then the cerebral is unavoidable—विक्रमे बाहुरस्य इति तु समासे णत्वमेव।

3. *Remark*—The text of this passage is mainly from As. B except that सुन्दरसुडर्णे is taken from As. N. The corresponding word in As. B is उद्देशे। अस्मिन्नेव उद्देशे—at this very spot.

20. वास—अज्जउत्त चिट्ठदु दाव पेक्खणअं। मादुलकुलादो अज्ज प्पधाणामच्चो वसुभूदी आअदो तं दाव पेक्खदु अज्जउत्तो [आर्य्यपुत्र, तिष्ठतु तावत् प्रेक्षणकम्। मातुलकुलात् आर्य्य: प्रधानामात्यो वसुभूतिरागत: तं तावत् प्रेक्षतामार्य्यपुत्र:]।

Vas.—My husband, let the show stand over. Prime linister Noble Vasubhuti has come from my maternal ncle's house . so him let my husband see.

राजा—यथाह देवी । (ऐन्द्रजालिकं प्रति) भद्र, विश्रम्यतामिदानीम् ।

King.—As my queen suggests. (*To the magacian*) Good ıan, you rest now.

ऐन्द्र—जं देवो आणवेदि । एक्कं मे उण खेड्णअं अवस्सं देवेण पेक्खिदव्वं [यत् देव आज्ञापयति । एकं मे पुनः खेलनकमवश्यं देवेन प्रेक्षितव्यम्] ।

Mag.—As Sire commands. But one of my tricks has erforce to be seen by Sire.

राजा—भद्र, द्रक्ष्यामः ।

King.—Good fellow, I shall see.

वास—काञ्चणमाले, गच्छ तुमं देहि से पारितोसिअं [काञ्चनमाले, गच्छ त्वं, देहि अस्मै पारितोषिकम्] ।

Vas.—Kanchanamala, you go and give him some reward.

काञ्च—जं देवी आणवेदि [यत् देवी आज्ञापयति]। (ऐन्द्रजालिकेन सह निष्क्रान्ता) ।

Kanch.—As the queen commands. (*Exit with the magician*).

राजा—वसन्तक, प्रत्युद्गम्य प्रवेश्यतां वसुभूतिः ।

King.—Vasantaka, you go out and lead Vasubhuti in.

विदू—जं देवो आणवेदि [यद्देवः आज्ञापयति]। (इति वसुन्धरया सह निष्क्रान्तः)।

Jest.—As Sire commands. (*Exit with Basundhara*).

Beng. বাস—আর্য্যপুত্র, এ তামাসা এখন থাকুক। মাতুলালয় হইতে প্রধান-মন্ত্রী আর্য্য বসুভূতি আসিয়াছেন, তাঁহাকে দেখুন। রাজা—তুমি যা বল। (যাদুকরের প্রতি) ভদ্র, যাও এখন যাইয়া বিশ্রাম কর। যাদু—যে আজ্ঞা মহারাজ। আমার আর একটী খেলা আপনাকে দেখিতেই হইবে। রাজা—দেখিব। বাস—কাঞ্চনমালা, যাও, একে কিছু বক্‌সিস্ দাও। কাঞ্চ—যে আজ্ঞা মহারাণী। (যাদুকরের সহিত নিক্রান্ত)। রাজা—বসন্তক, আগিয়া গিয়া বসুভূতিকে লইয়া আইস। বিদূ—যে আজ্ঞা মহারাজ। (বসুন্ধরার সহিত নিক্রান্ত)।

CHARCHA

1. प्रेक्षणकम्—प्र+ईक्ष+ल्युट् भावे प्रेक्षणम् witnessing a dance नृत्येक्षणं। "प्रेक्षा नृत्येक्षणे बुद्धौ" इति मेदिनी। कुत्सितं तत् इति प्रेक्षण+कन् कुत्सिते प्रेक्षणकम्। The कुत्सितता is relative. Attending a show is कुत्सित compared to granting an interview to one of the importance of Vasubhuti.

2. प्रधानामात्यः—प्रधानम् अमात्यः। प्रधान is always neuter singular. Comp. "तिलाः प्रधानम्"—*Bhashya.*

3. एकं मे खेलनकम् &c.—This is the कार्य्यंशेषः to which यौगन्धरायण refers (See Supra "ऐन्द्रजालिकवृत्तान्तोऽपि मन्ये त्वत्प्रयोग एव"।

4. पारितोषिकम्—See *ante* Act II, para 23.

21. (ततः प्रविशति वसन्तकेन अनुगम्यमानः वसुभूतिः बाभ्रव्यश्च)। वसुभूतिः— (समन्तादवलोक्य) अहो वत्सेश्वरस्य अनुभावः। इह हि—

प्राग्भिमौ जयकुञ्जरेण तुरगान् निर्वर्णयन् वल्लभान्
सङ्गीतध्वनिना हृतः क्षितिभृतां गोष्ठीषु तिष्ठन् क्षणम्।

सद्योविस्मृतसिंहलेन्द्रविभवः कक्षाप्रदेशेऽप्यहो
द्वाःस्थेनैव कुतूहलेन महता ग्राम्यो यथाहं कृतः ॥ ७६ ॥

(Now enter Vasubhuti and Babhravya followed by Vasantaka)

Vasubhuti—(*Looking round*) O the majesty of the lord of Vatsa ! Here indeed—While admiring the valued steeds I became engrossed with the elephant of luck ; tarrying but for a moment at parties of chiefs, I got entranced by the strain of music , in the waiting room again, ho ! with the wealth of the king of Simhala instantly forgotten, I was rated as a rustic by the gate-keeper by his very curiosity that was indeed great.

Beng. (তার পর বসুভূতি ও বাভ্রব্যের প্রবেশ, পশ্চাতে বসন্তক) । বসুভূতি—(চারিদিকে দেখিয়া) বৎসরাজের কি প্রতাপ ' এখানে প্রথমে বাছা ঘোড়া গুলি দেখিয়া মনে মনে প্রশংসা করিতেছি, আর জয়হস্তীর দিকে লক্ষ্য হইল ও তন্ময় হইয়া গেলাম । মুহূর্ত্তের জন্য সামন্তরাজাদের মজলিসে দাঁড়াইলাম, আর গানের মাধুরীতে মোহিত হইয়া গেলাম । তার পর ঘরের এক কোণে আসিয়াই সিংহলেশ্বরের ঐশ্বর্য্য ভুলিয়া গেলাম, আর আমার রকম সকম দেখিয়া দরওয়ানটা এমন করিয়া আমার দিকে কৌতুকের চাহনি চাহিল যে, স্পষ্টই বুঝা গেল, সে আমাকে নেহাৎ পাড়া-গেঁয়ে ঠাহরাইয়াছে ।

CHARCHA

1. वसन्तकेन अनुगम्यमानः—This is the reading of As. B. Boht., As. N, &c. read वसन्तकेन सह । But सह as a stage-direction is useless ; unless the order of entry is specified, the stage-manager is placed in a fix. Later in para 23, all have विदू—(अये मूर्खा) । Hence the jester *follows* at entry, अनुगम्यमानः is therefore preferable.

2. वसुभूतिः समन्तात् &c.—Before this As. B, As. N &c. make the विदूषक shout एतु एतु अमात्यः । As seen in note 1, the jester was

following the minister. Hence this speech is unsuitable because it is for one that leads and cannot be uttered from behind. We follow Boht. in omitting the speech.

3. आक्षिप्त इति। अन्वय.—इह हि अहं वल्लभान् तुरगान् निर्वर्णयन् जयकुञ्जरेण आक्षिप्तः। क्षितिभृतां गोष्ठीषु क्षणं तिष्ठन् सङ्गीतध्वनिना हृतः। सद्योविस्मृतसिंहलेन्द्रविभवः कक्षाप्रदेशे अपि अहो द्वाःस्थेन महता कुतूहलेनैव यथा ग्राम्यः (तथा) कृतः। व्याख्या—'इह हि' कौशाम्बीराजभवने 'अहं वल्लभान्' राज्ञः प्रियान् 'तुरगान् निर्वर्णयन्' अश्वान् सिंहलेषु दुर्लभान् सादरमीक्षमाणः 'जयस्य' प्रकर्षप्राप्तेः यः 'कुञ्जरः' हस्ती तेन सर्वलक्षणलक्षितेन गजरत्नेन अश्वेभ्यः अधिकदर्शनीयेन इति भावः 'आक्षिप्तः' आकृष्टः तन्मयः कृतः। दर्शनीयमनुभवन् दर्शनीयतरेण अभिभूतोऽहमिह इत्यर्थः। 'क्षितिभृतां' भूपालानां 'गोष्ठीषु' समाजेषु 'क्षणं' मुहूर्तमात्रं 'तिष्ठन्' यापयन् तत्रोच्चरितस्य 'सङ्गीतस्य' हारिणा 'ध्वनिना हृतः' अभिभूतः। अहो वत्सेश्वरस्य पादपूजार्थं निखिला एव नृपाः समेता इति सविस्मयोऽहं यावत् नृपतिसमाजे क्षणं स्थितः तावत् सिंहलेषु अश्रुता सङ्गीतमाधुरी मां विस्मिततरं चकार इत्यर्थः। एवं 'सद्यः' तत्क्षण 'विस्मृतः सिंहलेन्द्रस्य विभवः' ऐश्वर्यं येन तादृशः अहं राजसदनस्य 'कक्षाप्रदेशे अपि' बहिःप्रकोष्ठे च 'अहो' आश्चर्यमेतत् यत् 'द्वाःस्थेन' दौवारिकेण 'महता कुतूहलेन' गुरुणा कुतुकेन 'एव' न तु पुनर्वाचा चेष्टादिभिर्वा 'यथा ग्राम्यः' ग्रामादागत इव 'कृतः'। नगरं नवागतं ग्राम्यं जन यथा नागराः वीक्षन्ते तथा कुतूहलेन एव दौवारिको मां पश्यति, अहो विभवः। शार्दूलविक्रीडितं वृत्तम्।

4. आक्षिप्तः &c.—आ + क्षिप + क्त कर्मणि dragged. जयकुञ्जर is obscure. That it was a very powerful animal led out at a critical moment to ensure victory, is hard to conceive. I am inclined to take जय as अभ्युदय not victory. It is from the अकर्मक जि as in "जयतु जयतु देव.", "बाणेन प्रतिषिद्धेऽपि जयशब्दे जितं मया" &c. The कुञ्जर was सर्वलक्षणलक्षित, endowed with all auspicious signs,

hence one whose possession brought luck to the happy possessor. सुलक्षणलक्षिततया भर्तुरभ्युदयावहः कुञ्जरो जयकुञ्जरः।

5. तुरगान् निर्वर्णयन् &c.—The fine horses had surprised him, but a greater surprise was caused by the wonderful elephant.

6 सकलौ &c —That there was the whole host of Indian kings there was in itself a matter for surprise, but a greater surprise was offered by the way they were enjoying it there The music was of an order unheard of at Simhala

7 सर्वोविस्मृत &c.—The succession of surprises—The steeds, the elephant, the assembly of kings, the melody—made him look stupid as if he had never enjoyed good things in his life. The sentry gave him the amused look usually reserved by city people for new-comers from villages.

8 द्वा.स्थन &c.—द्वारि तिष्ठति इति द्वार्+स्था+क कर्तरि द्वाःस्थ or द्वास्थ। The एव here is misplaced, construe कुतूहलेनैव—His very curiosity made me feel like a rustic.

22. बाभ्रव्यः—वसुभूते, अद्य खलु चिरात् स्वामिनं द्रक्ष्यामीति यत्सत्यमानन्दातिशयेन किमपि अवस्थान्तरमनुभवामि। कुतः—

कम्पस्य प्रथयतितरां साध्वसवशा-
दविस्पष्टां दृष्टिं तिरयतितरां बाष्पपटलैः।
स्खलद्वर्णां वाणीं जडयतितरां गद्गदतया
जरायाः साहाय्यं मम हि परितोषोऽद्य कुरुते ॥ ७७ ॥

Babhravya—Vasubhuti I really feel an indescribable change in me through excess of joy as I shall see master today after a long interval. (Do you ask) Whence?—Verily my joy today leads assistance to my age. It clearly shows an

aggravation of my palsy through nervousness ; veils the more the indistinct sight with volumes of tears ; makes more inarticulate through lisping the speech that drops syllables.

Beng. বাভ্রব্য—বসুভূতি, আজ এত দিনের পর প্রভুকে দেখিব বলিয়া এত আনন্দ হইয়াছে যে, তাহাতে আমার অবস্থার কেমন এক পরিবর্ত্তন ঘটিয়াছে। কিসে বলিব ? আনন্দ আমার জরাকে বাড়াইয়া দিতেছে। দেখ, মনে আতঙ্ক হইয়াছে, তাহাতে শরীরের কাঁপুনী বাড়িয়া গিয়াছে। অশ্রুজলে চক্ষু ভরিয়া গিয়াছে, অস্পষ্ট দৃষ্টি আরও অস্পষ্ট হইয়া গিয়াছে। বয়সের দোষে কথার অক্ষর পড়িয়া যায়, এখন তার উপর গদগদবাক্যে কথা আরও জড় হইয়া গিয়াছে।

CHARCHA

1. चिरात्—An अव्यय meaning चिरकाल। "अपवर्गे तृतीया"। अव्ययत्वाद्विभक्तिलोपः।

2. यत्सत्यम्—A compound अव्यय meaning नूनम्, निश्चितम् surely, really &c.

3. विश्लिष्टमिति। अन्वयः—अद्य मम परितोषः साध्वसवशात् कम्पस्य विश्लिष्टिं प्रथयतितराम्, अविस्पष्टां दृष्टिं वाष्पपटलैः तिरयतितराम्; स्खलद्वर्णां वाणीं गद्गदतया जडयतितराम्; (इति) जरायाः साहाय्यं कुरुते हि। व्याख्या—'अद्य मम परितोषः' स्वामिसन्दर्शनानन्दः 'साध्वसवशात्' आकुलताहेतोः जराजनितस्य 'कम्पस्य विश्लिष्टम्' आतिशय्य 'प्रथयतितरां' नितरां तनोति। जरया 'अविस्पष्टाम्' अविशदां 'दृष्टिम्' आनन्दोत्थैः 'वाष्पपटलैः' नयनसलिलजालैः 'तिरयतितरां' भूयो-ऽपि छादयति। जरया 'स्खलन्तो वर्णाः' यस्यां तादृशीं 'वाणीं' च्युताक्षरां वाचम् आनन्दजनितया 'गद्गदतया' अव्यक्तभाषेण 'जडयतितराम्' अतिशयेन जडीकरोति। इत्थम् आनन्दः 'जरायाः' वार्द्धक्यस्य 'साहाय्यं कुरुते हि' सहायतां करोत्येव। शिखरिणी वृत्तम्।

प्रथयतितराम्—प्रथ+णिच्+लट् तिप्+आमु क्रियाप्रकर्षे।

तिरयतितराम्—अतिशयेन तिरस्करोति इति तिरस्+णिच्+लट् तिप्+

थाम् क्रियाप्रकर्षे। Also see तिरयति, Act III, para 13. Here As. N, Tarka., &c. read तिरयति पुनः। Boht. has तिरयतितराम्। As. B reads तिरयतितरो which is obviously a copyist's slip for तिरयतितराम्। This reading is preferred because it preserves uniformity with प्रथयतितराम् and जडयतितराम्।

6 गद्गदतया—गद्गद वाक्यस्खलने is of the कण्ड्वादि class. गद्गदयति इति गद्गद + यक् स्वार्थे + अच् कर्तरि गद्गदः lisping तस्य भावः &c.

7. जरायाः साहाय्यम् &c.—It helps जरा because it intensifies the effects of जरा as described in the first three lines.

23. विदू—(अग्रे भूत्वा) एदु एदु अमच्चो [एतु एतु अमात्यः]।

Jest.—(*Coming to the fore*) Proceed, let minister proceed.

वसु—(विदूषकस्य कण्ठे रत्नमालां दृष्ट्वा अपवार्य) बाभ्रव्य, जाने सैवेयं रत्नमाला या देवेन राजपुत्र्यै प्रस्थानकाले दत्तेति।

Vasubhuti—(*Noticing the string of pearls on the jester's neck—Aside*) Babhravya, I am sure this is the very string of pearls which was given by Sire to the princess at the time of parting.

बाभ्र—अमात्य, अस्ति सादृश्यम्। तत् किं वसन्तकादवगच्छामि प्रभवमस्याः ?

Babh.—Minister, likeness there is ; so shall I enquire about its accession from Vasantaka ?

वसु—बाभ्रव्य, मा मैवम्। महति राजकुले रत्नानां बाहुल्यात्र दुर्लभो भूषणानां संवादः। (इति परिक्रामति)।

Vasu.—Don't, Babhravya don't do so. Likeness of ornaments is not rare in a mighty royal house from its richness of gems.

विदू—(राजानमुद्दिश्य) एसो क्खु महाराओ। ता उवसप्पदु अमच्चो [एष खलु महाराजः। तदुपसर्पतु अमात्यः]।

Jest.—(*Pointing at the king*) Here is the king, so let minister approach.

वसु—(उपसृत्य] विजयतां महाराजः।

Vasu.—*(Approaching)* Let the mighty king prosper.

राजा—(उत्थाय) आर्य अभिवादये।

King.—*(Rising from seat)* I salute you, Noble Sir.

वसु—आयुष्मान् भव।

Vasu.—May you live long.

राजा—आसनमासनमार्य्याय।

King.—A seat, a seat for Noble Sir.

विदू—एदं आसणं उवविसदु अमच्चो [एतदासनम् उपविशतु अमात्यः]। (वसुभूतिरुपविशति)।

Jest.—Here is a seat, let minister sit down. (*Vasubhuti sits down*).

बाभ्र—देव, बाभ्रव्यः प्रणमति।

Babh.—Sire, Babhravya prostrates himself.

राजा—(पृष्ठे हस्तं दत्त्वा) बाभ्रव्य, इत आस्यताम्। (बाभ्रव्य उपविशति)।

King.—(*Placing his hand on his back*) Babhravya, sit down here. (*Babhravya sits down*).

विदू—अमच्च एसा देवी वासवदत्ता पणमदि [अमात्य, एषा देवी वासवदत्ता प्रणमति]।

Jest.—Minister, here is queen Vasavadatta prostrating herself.

वास—अज्ज पणमामि [आर्य्य प्रणमामि]।

Vas.—Noble Sir, I salute you

वसु—आयुष्मति, वत्सराजसदृशं पुत्रमाप्नुहि। (सर्वे उपविशन्ति)।

Vasu.—O long-lived-one, may you get a son resembling the king of Vatsa. (*All sit down*).

Beng. বিদূ—(আগে যাইয়া) চলুন, অমাত্য চলুন। বসু—(বিদূষকের গলায় রত্নমালা দেখিয়া জনান্তিকে) বাভ্রব্য, আমার মনে হয়, যাবার সময়ে মহারাজ কন্যাকে যে রত্নমালা দিয়াছিলেন, এ সেই। বাভ্র—অমাত্য, সেই রকম বটে। তবে বসন্তককে জিজ্ঞাসা করিব, এ কোথায় পাইল? বসু—না বাভ্রব্য, তা করিও না। এত বড় রাজসংসার, রত্ন এখানে কতই আছে, অলঙ্কারের মিল হওয়া আশ্চর্য্য নয়। (পরিক্রমণ)। বিদূ—(রাজাকে দেখাইয়া) এই মহারাজ, অমাত্য এগিয়ে যান। বসু—(কাছে গিয়া) মহারাজের জয় হউক। রাজা—(উঠিয়া দাঁড়াইয়া) আর্য্য, প্রণাম করি। বসু—দীর্ঘায়ু হউন। রাজা—আসন, আর্য্যের জন্য আসন একখানি। বিদূ—এই যে আসন, অমাত্য বসুন। (বসুভূতির উপবেশন)। বাভ্র—মহারাজ, বাভ্রব্য প্রণাম করিতেছে। রাজা—(পিঠে হাত দিয়া) বাভ্রব্য, এইখানে বস। (বাভ্রব্যের উপবেশন)। বিদূ—অমাত্য, দেবী বাসবদত্তা প্রণাম করিতেছেন। বাস—আর্য্য, প্রণাম করি। বসু—আয়ুষ্মতি, বৎস রাজের মত গুণবান্ পুত্র লাভ কর। (সকলের উপবেশন)।

CHARCHA

1. प्रस्थानकाले—The string of gems was made for her long before the journey was undertaken. It was, possibly, from this very string of pearls that the princess got her name Ratnavali. It was delivered to her at the time of parting.

2. संवादः—साद्दश्यम् । सम्+वद means to agree. Comp. "अस्य बालकस्य वपुसंवादिनी ते आकृतिः"—Sak. VII.

3. विजयतां महाराजः—*Tarka.* &c. read जयतु जयतु देवः। But that is the form of address from one of the kings own servants.

4. आयुष्मान् भव—As. N, Boht. &c. read श्रेयान् भूयाः। श्रेयान् there means 'very famous' अतिप्रशस्त। "श्रेयो मुक्तौ शुभे धर्मेऽति प्रशस्ते च वाच्यवत्" इति मेदिनी।

24. **राजा—आर्य वसुभूते, अपि कुशलं तत्रभवतः सिंहलेश्वरस्य ?**

King.—Noble Vasubhuti, is it all well with the revered king of Simhala ?

वसु—(ऊर्ध्वमवलोक्य निःश्वस्य च) देव, न जाने किं विज्ञापयामि मन्दभाग्यः। (अधोमुखस्तिष्ठति)।

Vasu.—(Gazing upward and sighing) O king, I do not know what to report, ill-fated as I am. *(Remains with face down-cast).*

वास—(सविषादमात्मगतम्) हद्धी हद्धी किं दाणिं वसुभूदो कधइस्सदि [हा धिक्! हा धिक्! किमिदानीं वसुभूतिः कथयिष्यति] ?

Vas.—(In grief—to herself) O fie! O fie! What is it Vasubhuti is going to tell ?

राजा—वसुभूते, कथय। किमेवं पर्याकुलयसि ?

King.—Vasubhuti, speak out. Why do you perplex us thus ?

बाभ्र—(अपवार्य) अमात्य, चिरमपि स्थित्वा यत् कथनीयं तदिदानीमेव कथ्यताम्।

Babh.—*(Aside)* Minister, let it be said now what has to be said even after waiting long.

वसु—(सास्रम्) देव, न शक्यं निवेदयितुं तथाप्येष कथयामि मन्दभाग्यः। यासौ सिंहलेश्वरेण स्वदुहिता रत्नावली नाम आयुष्मती वासवदत्तां दग्धामुपश्रुत्य देवाय पूर्वप्रार्थिता सती दत्ता—

Vasu.—(*In tears*) Sire, it is unspeakable, yet, ill-fated as I am, I tell you. The long-lived daughter named Ratnavali who had been sought after in marriage by Sire and was betrothed unto you by the king of Simhala on hearing that Vasavadatta was consumed in a fire—

राजा—(अपवार्य) देवि, किमिदमलीकं त्वन्मातुलामात्यः कथयति ?

King.—*(Aside)* My queen, what fib is this your uncle's minister uttering ?

वास—(विहस्य) अज्जउत्त अहं वि ण आणामि को एत्थ अलिअं मन्तेदि त्ति [आर्यपुत्र, अहमपि न जानामि कोऽत्र अलीकं मन्त्रयते इति]।

Vas.—*(Laughing)* My husband, I again do not know who is uttering fibs in this matter.

विदू—तदो ताए किं संवुत्तम् [ततस्तस्याः किं संवृत्तम्]।

Jest.—What happened unto her thereafter ?

वसु—सा च युष्मदन्तिकमस्माभिरानीयमाना यानभङ्गात् सागरे निमग्ना। (इति रुदन्नधोमुखस्तिष्ठति)।

Vasu.—And she was drowned in the sea through ship-wreck while being escorted by us to Your Highness' presence. (*Stops weeping with head down-cast*).

Beng. রাজা—আর্য্য বসুভূতি মাননীয় সিংহলেশ্বরের মঙ্গল তো? বসু—(আকাশের দিকে চাহিয়া দীর্ঘ নিঃশ্বাস ফেলিয়া) মহারাজ, আমি হতভাগ্য, কি উত্তর দিব জানি না। (অধোমুখে অবস্থান)। বাস—(সবিষাদে স্বগত) হা ধিক্! হা ধিক্! না জানি বসুভূতি কি বলিবে। রাজা—বসুভূতি বল, কেন এ ভাবে আমাদিগকে ব্যাকুল করিতেছ? বাভ্র—(জনান্তিকে) অমাত্য, পরেও যখন বলিতেই হইবে, এখনই বলিয়া ফেল। বসু—(সজলনেত্রে) মহারাজ এ বলিবার কথা নয়। তথাপি আমি হতভাগ্য বলিতেছি—সেই যে সিংহলেশ্বরের রত্নাবলী নামে আয়ুষ্মতী কন্যাকে মহারাজ প্রার্থনা করিয়াছিলেন ও পরে বাসবদত্তা পুড়িয়া মরিয়াছেন শুনিয়া মহারাজকে সিংহলেশ্বর বাগ্দান করিলেন—। রাজা—(জনান্তিকে) দেবি, তোমার মামার মন্ত্রী এ কি সব মিথ্যা বলিতেছেন? বাস—(হাসিয়া) আর্য্যপুত্র, জানিনা, কে মিথ্যা বলিতেছে। বিদূ—তার পর তার কি হইল? বসু—তাহাকে সঙ্গে করিয়া আমরা আপনার নিকটে আসিতেছিলাম, সেই সময়ে সমুদ্রে জাহাজডুবাতে সে জলমগ্ন হইয়াছে। (কাঁদিতে কাঁদিতে অধোমুখে অবস্থান)।

CHARCHA

1. किमिदानीं वसुभूतिः &c.—इदानीम् is वाक्यालङ्कारे। It is idiomatic and has no special sense.

2. किमेवं पर्य्याकुलयसि—पर्य्याकुलान् करोषि इति पर्य्याकुल+णिच्+लट् सिप्। The text is from As. B. Boht. reads कथय पर्य्याकुल इवास्मि। Tarka's reading is कथं पर्य्याकुल इवासि।

3. चिरमपि &c.—You cannot tell a different story by merely taking time, so the sooner you speak out the speedier is the relief from the load that now oppresses you.

4. यासौ &c.—Construe—यासौ आयुष्मती रत्नावली नाम त्वद्दुहिता पूर्वप्रार्थिता सती वासवदत्तां दग्धामुपश्रुत्य सिंहलेश्वरेण देवाय दत्ता। Here the sentence is interrupted, and later on it is completed. (See below).

5. किमिदमलीकम् &c.—The king is not yet informed of what Yaugandharayana has been doing (See Act II, para 12), hence he is surprised at what Vasubhuti tells him (अलीकं कथयति)।

6. विहस्य &c.—The queen knows all. The marriage was planned in consultation with her. Hence she laughs at the king's surprise, avoids a direct reply, and evasively remarks—I do not know who tells the lie. 'अत्र' अस्मिन् प्रस्तावे विवाहप्रसङ्ग इत्यर्थः 'अलीकं कः मन्त्रयते' मन्मातुलामात्यो वसुभूतिर्वा त्वदामात्यो वा यौगन्धरायणः 'इति न जानामि'। That threre is अलीक in it is undoubted because I am not dead. It is difficult to say if Yaugandharayana the inventor of the story is the liar or Vasubhuti who repeats it now in good faith.

7. सा च &c.—अस्माभिः, *i. e.*, by myself and बाभ्रव्य। अस्मदो द्वयोश्च इति बहुवचनम्। रत्नावली was actually निमग्ना। Vasubhuti and Babhravya do not know that she was subsequently saved. Vasubhuti's speech is given here as is seen in Boht. with the exception that instead of the simple आनीयमाना of the original I give अस्माभिरानीयमाना from As. B. This is necessary because without this the king remains ignorant of the fact that वसुभूति and बाभ्रव्य were with रत्नावली when the vessel foundered, consequently his remark "ननु एतावेव तौ मिदर्शनम्" (para 25) becomes

meaningless. As. B and As. N give Vasubhuti's speech differently. As. B has :—

वसु—(सास्रम्) देव न शक्यते कथयितुं तथाप्येष कथयामि मन्दभाग्यः। यासौ सिंहलेश्वरस्य दुहिता रत्नावली नाम सा आयुष्मती सिद्धादेशेनादिष्टा योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो भविष्यतीति। तत्प्रत्ययात् देवस्यार्थे यौगन्धरायणेन प्रार्थिता। ततः सिंहलेश्वरेण देव्याः खेदं परिहरता न दत्ता। ततो देवेन लावणकेन दाहमुत्पाद्य देवी दग्धेति तदन्तिकं बाभ्रव्यः प्रहितः। पुनरपि देवेन प्रार्थिता। ततश्च भवता सिंहलेश्वरेण चिन्तितं देवेन सहास्माकं सम्बन्धलोपो मा भवतु इति सा रत्नावली देवाय भवने दातुमस्माभिरानीयते (?)। ततो देवी लावणकेन वह्निना दाहमुपस्थत्य (?) सा च देवाय प्रतिपादयितुमस्माभिरानीयमाना समुद्रे यानभङ्गान्निमग्ना। (इति रुदन्नधोमुखस्तिष्ठति)।

As. N's version is :—

वसु—(सास्रम्) देव न शक्यं निवेदयितुं तथाप्येष कथयामि मन्दभाग्यः। यासौ तत्रभवतः सिंहलेश्वरस्य दुहिता रत्नावलीनाम आयुष्मती सिद्धादेशेनादिष्टा योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यति। तत्प्रत्ययात् यौगन्धरायणेन बहुशः प्रार्थ्यमाना सिंहलेश्वरेण वासवदत्तायाश्चित्तखेदं परिहरता न दत्ता। ततो देवी दग्धेति वार्तामुत्पाद्य देवाय प्रतिपादयितुमानीयमाना समुद्रे यानभङ्गात्— (इति रुदन्नधोमुखस्तिष्ठति)।

These two versions agree in the main. But Vasubhuti could not have said what these versions attribute to him here, for the very simple reason that the entire plot of Yaugandharayana is laid bare by this speech. Vasubhuti turns Yaugandharayana inside out—a feat utterly impossible in respect of an astute diplomat of the latter's stamp. Yaugandharayana's plans were known to the queen alone, and to no third person. It would be absurd to suppose that he took into confidence the minister of the very king whom he wanted to hood-wink

with the story of the conflagration at Lavanaka. We have therefore rejected As. B and As. N and adopted Boht's text. In further support we find later Yaugandharayana himself divulge his plot and when he comes up to the point when Babhravya is sent to Simhala, the king interrupts him saying "अतःपरं श्रुतं मया—I know what followed—proving conclusively thereby that what preceeds was not heard by the king, Vasubhuti did not tell him that.

25. वास—(सास्रम्) हा हदम्हि मन्दभाइणी। हा वहिणि रअणावलि कहिं दाणिं सि। देहि मे पडिवअणं [हा हतास्मि मन्दभागिनी। हा भगिनि रत्नावलि, कुत्रेदानीमसि? देहि मे प्रतिवचनम्]।

Vas.—(*In tears*) Alas! I am lost, ill-starred as I am. Ah! cousin Ratnavali, where are you now? Give me an answer.

राजा—देवि, समाश्वसिहि समाश्वसिहि। दुरवगाहा गतिर्दैवस्य। यानभङ्गपतितोत्थितौ ननु एतावेव ते निदर्शनम्। (इति वसुभूतिबाभ्रव्यौ दर्शयति)।

King.—Cheer up, my queen, cheer up. Inscrutable is Destiny's course. Well, these two themselves, gone down through ship-wreck and come up, are instances unto you. (*Points at Vasubhuti and Babhravya*).

वास—अज्जउत्त जुज्जदि एदं परं कुतो मम एत्तिअं भाअहेअं [आर्यपुत्र, युज्यते एतत्। परं कुतो मम एतावत् भागधेयम्] ?

Vas.—My husband, this is reasonable ; but whence such luck unto me ?

नेपथ्ये—(महान् कलकलः)

हर्म्याणां हेमशृङ्गश्रियमिव निचयैरर्चिषामादधानः
सान्द्रोद्यानद्रुमाग्रग्लपन पिशुनितात्यन्ततीव्राभितापः ।
कुर्वन् क्रीडामहीध्रं सजलजलधरश्यामलं धूमपातै
रेष प्लोषार्तयोषिज्जन इह सहसैवोत्थितोऽन्तःपुरेऽग्निः ॥१८॥

In the Tiring Room—(*A great hubbub and then*) Here, in the inner apartments has, all of a sudden, broken out this fire with its masses of flames as if imparting unto the mansions the charm added by golden turrets ; (this fire) having its very fierce heat indicated by the fading of the tops of the dense-foliaged trees of the garden ; (This fire) rendering the pleasure-hill blue like a rain-cloud by the settling of smoke ; (this fire) making the female-folk overcome with the dread of burning.

Beng. বাস—(সজলনেত্রে) হা ! পোড়া কপাল আমার। আমি গেলাম ! হা ভগিনি রত্নাবলি, তুমি কোথায়, আমার কথার উত্তর দাও। রাজা—দেবি, ঠাণ্ডা হও। দৈবের গতি বুঝিবার যো নাই। জাহাজডুবিতে এঁরা ও পড়িয়া আবার উঠিয়াছেন। এঁরাই প্রমাণ। (বসুভূতি ও বাভ্রব্যের প্রতি অঙ্গুলিনির্দেশ)। বাস—আর্য্যপুত্র, কথাটা ঠিক। কিন্তু আমার এমন কপাল কৈ ? নেপথ্যে—(মহান্ কলকল শব্দ ও তার পর) অন্দরমহলে হঠাৎ আগুন লাগিয়াছে। আগুনের শিখায় যেন ঘরগুলিতে সুন্দর সুন্দর সোণার টোপর পরাইয়া দেওয়া হইয়াছে। অসহ্য তেজে বাগানের ঘন পাতার গাছগুলির আগা শুকাইয়া উঠিতেছে। প্রমোদের পাহাড়খানির উপরে ধোঁয়া বসিয়া উহাকে একখানি সজল মেঘের মত করিয়া তুলিয়াছে। মেয়েরা পুড়িয়া মরিবার ভয়ে চীৎকার করিতেছে।

CHARCHA

1. मन्दभागिनी—मन्दो भागः मन्दभागः bad lot. सः अस्ति अस्याः &c.

2. दुरवगाहा—दुःखेन अवगाह्यते इति दुर् + अव + गाह + घञ् कर्मणि। This is Tarka's reading. Boht. reads दुर्वहा। As. B has दुरवबोधा and As. N's reading is दुरवग्रहा।

3. यानभङ्ग &c.—पूर्वं पतितौ पश्चात् उत्थितौ पतितोत्थितौ। यानस्य भङ्गः। तेन पतितोत्थितौ। यान is As B's reading. As. N, Tarka., &c. read वाहनभङ्ग &c. Boht. has वहनभङ्ग &c.

4. निदर्शनम्—निदर्श्यते अनेन इति नि + दृश + णिच् + ल्युट् करणे। Comp. "प्रभुरेव निदर्शनम्"—Sak. II. 'एतौ एव' अस्मिन् विषये दैवगते-र्दुरवगाहत्वे 'तौ' तव 'निदर्शनं' प्रमाणम्।

5. भागधेयम्—भाग इति भाग + धेय स्वार्थे भागधेयम् lot, destiny. In this sense it is neuter, but masc. when meaning कर rent. "भागधेयः पुनः करे। दायादे भागधेयं तु भाग्ये" इति हैमः। After this As. B has—"राजा—(अपवार्य) वाभव्य, किमेवमिति सर्वथा नावगच्छामि। बाभ्र—देव, श्रूयताम्" This sort of confidential talk on receipt of the report of such a shocking death of a near relation seems unnatural. As. N omits it.

6. हर्म्याणामिति। अन्वयः—इह अन्तःपुरे सहसैव एष सान्द्रोद्यानद्रुमाग्र-ग्लपनपिशुनितात्यन्ततीव्राभितापः प्रोषार्त्तयोषिज्जनः अग्निः अर्चिषां निचयैः हर्म्याणां हेमशृङ्गश्रियम् आदधान इव धूमपातैः क्रीडामयूरं सजलजलधरश्यामलं कुर्वन् उत्थितः। व्याख्या—'इह' अस्मिन् 'अन्तःपुरे' अवरोधे 'सहसा एव' अतर्कितमेव 'एष सान्द्राणां' निविडपत्राणाम् 'उद्यानद्रुमाणाम्' उपवनतरूणां यानि 'अग्राणि' तेषां 'ग्लपनेन' म्लानतया 'पिशुनितः' सूचितः 'अत्यन्ततीव्रः' परमकठोरः 'अभितापः' उष्णता यस्य तादृशः अतएव 'प्रोषात्' दाहात् 'आर्त्तः' भीतः 'योषिज्जनः' पुर-कामिनीगणः येन हेतुना यस्य हेतौ यस्मिन् हेतौ वा तादृशः 'अग्निः अर्चिषां निचयैः' ज्वालानां समूहैः 'हर्म्याणां' प्रासादानां 'हेमशृङ्गतां' स्वर्णचूडाविच्छितां

'स्निग्ध' श्रीमान् 'श्यामधाम इव' जनयन्निव अपि च 'धूमपातैः' धूमावतारैः 'क्रीडा-महीध्रं' विहारपर्वतं 'सजलः' जलपूर्णः वर्षणोन्मुख इत्यर्थः यः 'जलधरः' मेघः तमिव 'श्यामलं' नीलं 'कुर्वन् उत्थितः' प्रज्वलितः। स्रग्धरा वृत्तम्।

7. हर्म्याणाम् &c.—The houses had bare tops without turrets attached. As the flames played upwards and overreached the house tops, they looked like so many turrets—turrets of gold—furnished to the houses.

8. सान्द्रोद्यान &c.—ग्लै + णिच् + ल्युट् भावे ग्लपनम् fading. पिशुन is सूचक indicato "पिशुनौ खलसूचकौ" इत्यमरः। पिशुनेन योजितः इति पिशुन + णिच् (नामधातु) + क्त कर्मणि पिशुनितः provided with an indicator, *i. e.*, indicated सूचितः। Comp. "पिशुनयति रथस्ते शीकरक्लिन्ननेमिः."—Sak. VII. The trees were सान्द्र with a dense foliage ; even they faded, hence पिशुनितात्यन्ततीव्राभितापः। Again even the tops of these trees faded, hence the heat was so great that its fury was not mitigated by the dense foliage underneath so पिशुनितात्यन्त तीव्रप्रतापः।

9 क्रीड़ामहीध्रम्—महीं धरतीति मही + ध्र + क कर्तरि मूलविभुजादि. महीध्रः a hill. क्रीडाया महीध्रः a small artificial hillock—an ornamental addition to the garden.

10. प्रोषार्त &c.—आ + ऋ + क्त कर्मणि आर्तः distressed, see-व्याख्या। Or dissolve thus—प्लोषेण ऋतः प्लोषार्त reached by burning, *i. e.*, threatened with burning. प्लोषार्त : योषिज्जनः येन। Or again प्लोषेण प्लोषाद्वा आर्तः योषिज्जनः यस्मिन् तादृशं qualifies अन्तःपुरे। प्लोषार्तयोषिज्जने इह = प्लोषार्तयोषिज्जन इह।

26. अपि च

देव्या दाहप्रवादोऽयं योऽभूल्लावाणके पुरा।
करिष्यन्निव तं सत्यमयमग्निः समुत्थितः॥ ७८॥

Besides—This fire has broken out as if to make true the

rumour of the burning of the queen which formerly arose at Lavanaka.

राजा—(ससम्भ्रममुत्थाय) कथमन्तःपुरेऽग्निः। कष्टं देवी वासवदत्ता दग्धा ! हा प्रिये वासवदत्ते।

King—(*Rising in haste*) How so ! Fire in the inner apartments. Alas ! the queen Vasavadatta is burnt down. Ah ! My darling Vasavadatta

वास—अज्जउत्त परित्ताआहि परित्ताआहि [आर्य्यपुत्र, परित्रायस्व परित्रायस्व]।

Vas.—Help, my husband, help.

राजा—अये कथमतिसम्भ्रमादिहस्थापि देवी नोपलक्षिता। (देव्याः पाणिं गृहीत्वा आलिङ्ग्य) देवि, समाश्वसिहि समाश्वसिहि।

King.—O how so ! The queen was not noticed by me through extreme flurry though standing by my side. (*Taking the queen by the hand and embracing*) Cheer up, my queen, cheer up.

वास—अज्जउत्त मए अत्तणो किदे ण भणिदं। एसा क्खु मए णिग्घिणाए इध णिअड़ेण संजमिदा साअरिआ विवज्जदि, ता परित्ताअदु अज्जउत्तो [आर्य्यपुत्र, मया आत्मनः कृते न भणितम्। एषा खलु मया निर्घृणया इह निगड़ेन संयमिता सागरिका विपद्यते। तत् परित्रायतामार्य्यपुत्रः]

Vas.—My husband, this is not said by me for my own sake. Sagarika is perishing here bound down with a chain by me the ruthless ; so let my husband save her.

राजा—कथं देवि, सागरिका विपद्यते ! एष गच्छामि ।

King—How so ! Sagarika perishing ! Here I go my queen.

Beng. আবার, এর আগে লাবাণকে দেবীর দাহের যে প্রবাদ উঠিয়াছিল, তাহা সত্যে পরিণত করিবে বলিয়াই যেন এবারে এই আগুন ধরিয়াছে। রাজা—(সসম্ভ্রমে উঠিয়া) সে কি। অন্তঃপুরে অগ্নি ! কি কষ্ট, দেবী বাসবদত্তা পুড়িয়া মরিলেন। হা প্রিয়ে বাসবদত্তে। বাস—রক্ষা করুন, আর্য্যপুত্র রক্ষা করুন। রাজা—ধাঃ, নিতান্ত ব্যস্ত হইয়া পড়িয়াছি, দেবী যে কাছেই দাঁড়াইয়া সেদিকে লক্ষ্য হয় নাই। (দেবীর হস্ত ধরিয়া আলিঙ্গন করিয়া) আশ্বস্ত হও, দেবি আশ্বস্ত হও। বাস—আর্য্যপুত্র আমি নিজের জন্য বলিতেছি না। আমি দয়াহীন হইয়া সাগরিকাকে এখানে শিকল দিয়া আটকাইয়া রাখিয়াছি, সে বেচারী পুড়িয়া মরিতে চলিল। তাকে বাঁচান। রাজা—সে কি ! সাগরিকা পুড়িয়া মরিতেছে। দেবি, আমি চলিলাম।

देव्या इति। अन्वयः—पुरा लावाणके यः अयं देव्याः दाहप्रवादः अभूत् तं सत्यं करिष्यन्निव अयमग्निः समुत्थितः। व्याख्या—'पुरा' पूर्वं 'लावाणके' तदाख्ये ग्रामे 'यः अयं देव्याः' वासवदत्तायाः 'दाहस्य प्रवादः' जनवादः दग्धा देवी इति मिथ्योक्तिरित्यर्थः 'अभूत् तं' प्रवादं 'सत्यं करिष्यन्निव' तत्त्वत एव देवीं धक्ष्यन्निव 'अयमग्निः' एषः अन्तःपुरगतो वह्निः 'समुत्थितः' प्रज्वलितः। प्रवादश्चेत् कथं सत्य क्रियेत ? तत् "देव्या दाहः प्रवादोऽयम्" इत्यादि युक्तं प्रतिभाति। इत्थं व्याख्यायताम —'लावाणके देव्या दाहः अभूत्' इति 'अयं पुरा प्रवादः' आसीत। अद्य तु 'सत्यं' तात्त्विकं 'तं' देव्या दाहं करिष्यन्निव अयमग्निः समुत्थितः'।

CHARCHA

1. लावाणके—लावाणक is a village in the land of Vatsa close to Magadha. "युक्त्या लावाणकं याम सह देव्या नृपेण च। पर्यन्ते मगधासन्नवर्ती हि विषयोऽस्ति सः ॥"—*Kathasaritsagara.* As, B, As. N, Boht. read लावणक, which is a copyist's slip for लावाणक as will appear from the quotation above. It must not be

supposed that the कथासरित्सागर is wrong and its लावाणक is a slip for लावणक। Bhasa, from whom श्रीहर्ष takes his story, writes लावाणक, thus "लावाणके हुतवहेन हताङ्गयष्टिं तां पद्मिनीं हिमहतामिव चिन्तयामि"। In this the metre वसन्ततिलक does not admit of the substitution लावणक।

2. निर्घृणया &c.—घृणा is करुणा pity. "जुगुप्साकरुणे घृणे" इत्यमरः। निर्गता घृणा यस्याः निर्घृणा। तया। इह here अस्मिन् अन्तःपुरे।

27. वसु—देव, किमकारणमेव पतङ्गवृत्तिः क्रियते ?

Vasu.—Sire, why is this part of a moth being played for but a poor reason ?

बाभ्र—देव, युक्तमाह वसुभूतिः।

Babh.—Sire, Vasubhuti speaks the truth.

विदू—(राजानमुत्तरीये गृहीत्वा) भो मा क्खु साहसं करेहि [भो मा खलु साहसं कुरु]।

Jest.—(*Holding the king by the wrapper*) Ho ! Do not indeed act rashly.

राजा—(उत्तरीयमुत्सृज्य) धिङ्मूर्ख ! सागरिका दह्यते किमस्माभिः प्राणा ध्रियन्ते। (इति ज्वलनप्रवेशं नाटयित्वा धूमाभिभवं नाटयन्)।

विरम विरम वह्ने मुञ्च धूमानुबन्धं
प्रकटयसि किमुच्चैरर्चिषां चक्रवालम्।
विरहहुतभुजाहं यो न दग्धः प्रियायाः
प्रलयदहनभासा तस्य किं त्वं करोषि॥ ८०॥

King.—(*Dropping the wrapper*) Fie ! Idiot ! Sagarika is burning, why is life still retained by me ? (*Having acted*

entrance into the fire and acting oppression by smoke) Stay, fire, stay , stop the rush of smoke. What for do you display the soaring circle of flames ? What can you do unto me that was not burnt by the fire of separation from my darling having the intensity of the fire of universal destruction ?

Beng. বসু—মহারাজ, অকারণ কেন পতঙ্গের মত পুড়িয়া মরিবেন ? বাভ্র—মহারাজ, বসুভূতি ঠিক বলিয়াছেন। বিদূ—(রাজার উত্তরীয় ধরিয়া) ওগো, দুঃসাহসের কাজ করিবেন না। রাজা—(উত্তরীয় ফেলিয়া দিয়া) ধিক মূর্খ, সাগরিকা পুড়িয়া মরিতেছে, আমার প্রাণ রাখিয়া কি ফল ? (অগ্নিপ্রবেশের অভিনয় করিয়া ধোঁয়ার আক্রমণের অভিনয় করিতে করিতে ; থাম, অগ্নিদেব থাম। ধোঁয়ার প্রসর বন্ধ কর। এত উচ্চ করিয়া এই শিখার মণ্ডল আমার সম্মুখে ধরিতেছ কেন ? প্রলয়ের আগুনের মত প্রবল প্রিয়ার বিরহানলে আমি দগ্ধ হই নাই, তুমি আমার কি আর করিবে ?

CHARCHA

1. किमकारणम् &c.—अप्रशस्तं कारणम् अकारणम् a poor reason, not reason enough for taking such a risk. The king himself giving up life for an ordinary woman is ridiculus. This is a very poor estimate of the king's moral worth. The नञ् here implies अप्राशस्त्य। "तत्साद्दश्यमभावश्च तदन्यत्वं तदल्पता। अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्त्तिताः॥" Here As. N reads किमिदमकारणम् &c. ; As. B has किमियमकारणम् &c. Our text is from Boht.

2. उत्तरीयमुत्सृज्य—This is from As. B. As. N, Boht. &c. have उत्तरीयमाकर्षन्—wresting the wrapper from Vidushaka's grasp. उत्सृज्य gives a quicker release.

3. अन्नाभिः प्राणाः &c.—This is from As. B. As. N &c. have अद्यापि for अन्नाभिः। The stage-direction here is also from As. B. Boht. has simply धूमाभिघातं नाटयन।

4. विरमेति। अन्वयः—हे वह्ने विरम विरम। धूमानुबन्धं मुञ्च। उच्चैः अर्चिषां चक्रवालं किं प्रकटयसि ? योऽहं प्रियायाः प्रलयदहनभासा विरहहुतभुजा न दग्धः तस्य त्वं किं करोषि ? व्याख्या—हे 'वह्ने विरम विरम' प्रशाम्य प्रशाम्य, अलं ज्वलित्वा, 'धूमानाम् अनुबन्धं' सातत्यं 'मुञ्च' जहाहि। निष्फलोऽयं धूमोद्गमः इत्यर्थः। 'उच्चैः' दूरगगनचारि 'अर्चिषां' ज्वालानां 'चक्रवालं' मण्डलं 'किं प्रकटयसि' कथं दर्शयसि, वृथैव दर्शयसि इत्यर्थः। कुतो वृथा इत्याह—'योऽहं प्रियायाः' सागरिकायाः 'प्रलयदहनस्य' कल्पान्तवह्नेः 'भास' इव 'भासो' यस्य तादृशेन 'विरहरूपेण हुतभुजा' वह्निना 'न दग्धः तस्य' मम! 'त्वं' नगरस्य एषः अग्निः 'किं करोषि' न किञ्चिदपि। तन्मुञ्च मद्दहने प्रयासम्। अवकाशं तावद्देहि गत्वा प्रियां मोचयामि। मालिनी वृत्तम्।

28. वास—कधं मम दुक्खभाइणीए वअणादो एव्वं अज्झवसिदं अज्जउत्तेण। ता अहं वि अणुगमिस्सं [कथं मम दुःखभागिन्या वचनादेवमध्यवसितमार्यपुत्रेण। तत् अहमपि अनुगमिष्यामि]।

Vas.—How so ! My husband has acted thus at the request of my miserable self. Then I too will follow.

विदू—(परिक्रामअग्गदो भूत्वा) भोदि अहं वि पधोवदेसओ होमि [भवति, अहमपि पथ्युपदेशको भवामि]।

Jest.—(*Going round and stepping in front*) Respected lady, I too will become your guide in the way.

वसु—कथं प्रविष्ट एव ज्वलनं वत्सराजः। तन्ममापि दृष्टराजपुत्रीविपत्तेर्युक्तमिदैव आत्मानमाहुतीकर्तुम्।

Vasu.—How so ! The lord of Vatsa has really entered the fire ! So for me too, that has witnessed the death of the

princess, it is meet to make an offering of my body at this very spot.

बाभ्र—(सास्रम्) हा देव, किमिदमवस्तुन्येव भरतकुलं संशयतुलामारोपितम्। अथवा किं प्रलापेन अहमपि भक्ति-सदृशमाचरामि। (इति सर्वे अग्निप्रवेशं नाटयति)।

Babh.—(*In tears*) Alas ! Sire, why is this race of Bharata placed on the scale of uncertainty in but a trifling matter ? Or what is good of raving ? Let me too act befitting my devotion. (*All act entrance into fire*).

Beng. এ কি ! আমি হতভাগিনী, আমার কথায় আর্য্যপুত্র এই কাজ করিলেন। তবে আমিও পশ্চাতে যাই। বিদূ—(পরিক্রমণ করিয়া সম্মুখে যাইয়া) ঠাকুরুন, আমিও আপনাকে পথ দেখাইয়া চলি। বসু—সে কি ! বৎসরাজ যথার্থই আগুনে ঝাঁপ দিলেন ! তবে, আমার চক্ষের উপর রাজকন্যা মরিলেন, আমিও এইখানেই অগ্নিতে আহুতি হই, তাই ভাল। বাভ্র—(সজলনেত্রে) হা দেব, এ কি করিলেন ?; তুচ্ছ একটা কারণে ভরতের মহাবংশ লোপ করিতে চলিলেন ? অথবা প্রলাপ বকিয়া আর কি হইবে, আমিও ভক্তির অনুরূপ আচরণ করি। (সকলের অগ্নিপ্রবেশের অভিনয়)।

CHARCHA

1. अध्यवसितम्—अधि + अव + सो + क्त भावे।

2. पथ्युपदेशकः—उप + दिश् + ण्वुल् कर्त्तरि उपदेशकः guide. You are a woman ; the route is dangerous ; you require a guide. पथः उपदेशकः। षष्ठीतत्पुरुषः समासः।

3. हृष्टराज &c.—'हृष्टा राजपुत्र्याः' रत्नावल्याः 'विपत्तिः' विनाशः यत्र तस्य। राज्ञः सिंहलेश्वरस्य दुहिता इति राजपुत्री। दुहितृ has become पुत्रट् by "तृतीयराजभीजनिकर्ष्यो दुहितृशब्दस्य पुत्रड् वा"। राजदुहिता is also allowable.

4. इहैव—The emphasis is on इह। This means that suicide is already decided upon. He cannot show his face again to Simhalesvara. The only question is when and where to die. He thinks this is the best time and place.

5. अवस्तुनि—The chamberlain too thinks there was no occasion for the king to take this risk. अप्रशस्तं वस्तु a trifling matter. See अकारणम्, para 27.

6. भरतकुलम् &c.—Udayana was the sole representative of the race of भरत। Thus—जनमेजय—शतानीक—सहस्रानीक—उदयन।

7. संशयतुलाम्—संशय doubt. तुला scales, steel-yard &c, संशयस्य तुला the scales of doubt. The idea is that Bharata's race is being weighed against doubt. Would doubt prevail, or would the race prevail? भक्ति is भरतकुलं भक्तिः hence उदयने भक्तिः।

29. (ततः प्रविशति निगडसंयता सागरिका) साग— (दिशोऽवलोक्य) आः समन्तदो पज्जलिदो हुदवहो [आः ! समन्तात् प्रज्वलितो हुतवहः]। (विचिन्त्य सपरितोषम्) अज्ज हुदवहो दिट्ठिआ करिस्सदि मे दुक्खावसाणं [अद्य हुतवहो दिष्ट्या करिष्यति मे दुःखावसानम्]।

(*Now enter Sagarika bound with a chain*).

Sag.—(***Eying all round***) Ha! the fire is burning all round. (***Reflecting—With satisfaction***) Luckily, the fire today will put an end to my misery.

राजा—अये ! इयमासन्नहुतवहा सागरिका वर्त्तते। तत् त्वरितमेनां सम्भावयामि। (त्वरितमुपसृत्य) अयि प्रिये, किमद्यापि मध्यस्थतया वर्त्तसे ?

King.—Ha ! Here is Sagarika standing with the fire close upon her. So I will help her quick. (*Hastily approaching*) Ah ! darling, do you still stand with indifference ?

साग—(राजानं दृष्ट्वा आत्मगतम्) कधं अज्जउत्तो। ता एदं पेक्खिअ पुणो मे जीविदाहिलासो समुप्पण्णो [कथम् आर्यपुत्रः ! तत् एनं प्रेक्ष्य पुनर्मे जीविताभिलाषः समुत्पन्नः]। (प्रकाशम्) परित्ताअदु परित्ताअदु भट्टा [परित्रायतां परित्रायतां भर्त्ता]।

Sag.—(*Seeing the king—To herself*) How so ! My husband ! Well, on seeing him desire for life has come back to me. (*Aloud*) Help, master, help.

राजा—भीरु, अलं भयेन।

मुहूर्त्तमपि मह्यतां बहल एष धूमोद्गमः
(अग्रतोऽवलोक्य)
हहा धिगिदमंशुकं ज्वलति ते स्तनात् प्रच्युतम्।
(विलोक्य) मुहुः स्खलसि किं (निपुणमवलोक्य)
कथं निगडसंयतासि द्रुतं
नयामि भवतीमितः प्रियतमेऽवलम्बस्व माम्॥ ८१॥

King.—Away with fear, O timid girl. Just for a moment bear with this burst of thick smoke. (*Looking in front*) Woe ! Fie ! This garment slipped from your breasts is burning. (*Observing*) Why do you stumble so often ? *(Eying closely)* How so ! You are fettered with a chain ! Hold on to me, darling, I will carry you quick from here.

CHARCHA

1. दिशोऽवलोक्य—This occurs in As. B.

2. आः &c.—This is a mere statement of fact without reference to how it will affect her.

3. विचिन्त्य &c.—She now thinks of herself and is glad that an opportunity to die has at last come to her. This stage-direction also is taken from As. B.

4. अयि प्रिय &c.—This reference to her indifference is not quite in keeping with the occasion. Or perhaps it implies a hint that as by chance we are going now to die together let us die as befits ardent lovers. The remark is omitted by Boht &c. but occurs in As. B, As. N, *Tarka.* &c.

5. आर्यपुत्र:—At these apparently her last moments she has every right to call him by this name *to herself* (आत्मगत) because she has been formally betrothed to him by her father, and then he loves her and she loves him. We say *to herself*, for, the king is aware neither of her betrothal nor of her high ancestry, and possibly he is not inclined to deem it anything more than an ordinary love-intrigue.

6. जीविताभिलाष: समुत्पन्न:—This is As. B's reading. As. N, Boht. &c. read जीविताशा संवृत्ता । But if we refer to the state of her mind, we see that she had no desire to live. The desire now arises (जीविताभिलाष: समुत्पन्न:) । She was determined to die, the question of hope to live (जीविताशा) does not arise at all. Hence जीविताशा संवृत्ता is unsuitable.

7. भर्ता—When speaking aloud she cannot call the king आर्यपुत्र (See note on आर्यपुत्र above).

8. मुहूर्तमिति । व्याख्या—'बहल:' गाढ: 'एष: धूमोद्गम:' इयत्कालं सोढ: तत् 'मुहूर्तमपि' क्षणमपि पुन: 'सह्यताम्' अनुभूयताम् । 'अग्रत:' पुर: 'अवलोक्य'

वस्त्रं दह्यमानं दृष्ट्वा आह—'हद्दा धिक्' खेदो मे 'सणात् ते प्रच्युतं' भ्रष्टम् 'इद-मंशुकं' वस्त्रं 'ज्वलति'। ततः सागरिकां भूपतितां दृष्ट्वा आह—'किं' किं निमित्तं 'मुहुः' वारं वारं 'स्खलसि' भूपतिता भवसि। ततो 'निपुणमवलोक्य' सूक्ष्मं वीक्ष्य निगडं दृष्ट्वा आह—'कथम्' आश्चर्य 'निगडेन' शृङ्खलेन 'संयता' बद्धा 'असि'। भवतु तथापि गतिरस्ति—हं 'प्रियतमे माम् अवलम्ब्य द्रुतमितो भवतीं नयामि'।

9. मुहूर्तमपि—अपि implies समुच्चय—an additional moment. You have suffered long, put up with it just one minute more.

10. हं—This is an अव्यय implying address. "हं स्यात् सम्बोधने पादपूरणेऽव्ययं शिवे" इति विश्वः।

11. अवलम्ब्य &c.—The proposal is to lift her up and bodily carry to a place of safety.

12. *Remark*—The stage-directions interspersed in the body of the verse appear in As. N. As. Band Boht. omit them.

30. (कण्ठे गृहीत्वा निमीलिताक्षः स्पर्शसुखं नाटयन्) अहो ! क्षणादपगतो मे सन्तापः : प्रिये समाश्वसिहि समाश्वसिहि।

व्यक्तं लग्नोऽपि भवतीं न धक्ष्यति हुताशनः।
यतः सन्तापमेवायं स्पर्शस्ते हरति प्रिये॥ ८२॥

(उन्मील्याक्षिणी दिशोऽवलोक्य सागरिकाश्च मुक्त्वा) अहो महदाश्चर्यम् !

क्वासौ गतो हुतवहस्तदवस्थमेत-
दन्तःपुरम् (वासवदत्तां दृष्ट्वा) कथमवन्तिनृपात्मजेयम्।

(Clasping her in the neck—Acting the pleasure of touch with eyes closed) Ha ! the heat has left me in a moment ! Cheer up, darling, cheer up—Clearly fire will not burn you even if in

touch ; for, my darling, this touch of yours removes heat itself. *(Opening the eyes, looking round and releasing the hold of Sagarika)* Ha ! A great marvel ! Whither is gone that fire ? These inner apartments wear the same look. *(Seeing Vasavadatta)* How so ! This is the daughter of the king of Avanti !

वास—(राज्ञः शरीरं परामृशन्ती सहर्षम्) दिट्ठिआ अक्खदसरीरो अज्जउत्तो [दिष्ट्या अक्षतशरीरः आर्यपुत्रः] ।

Vas.—(Feeling the king's person with her hand—With joy) Luckily my husband has his person uninjured.

राजा—बाभ्रव्य एष—

King.—This is Babhravya !

बाभ्र—देव, इदानीं प्रत्युज्जीवितोऽस्मि ।

Babh.—Sire, now I breathe again.

राजा—वसुभूतिरयं—

King.—This is Vasubhuti !

वसु—विजयतां महाराजः ।

Vasu—May the great king prosper.

राजा—वयस्यः ।

King.—My friend !

विदू—जअदु जअदु भवं [जयतु जयतु भवान्] ।

Jest.—Prosper, do you prosper.

राजा—स्वप्ने मतिर्भ्रमति किं स्विदमिन्द्रजालम् ॥ ८३ ॥

King.—Is my mind wandering in a dream ? Or, is it magic ?

Beng. (গলা জড়াইয়া ধরিয়া, বুদ্ধিভ্রংশে স্পর্শসুখের অভিনয় করিতে করিতে)

আহা। মুহূর্ত্তমধ্যে আমার জ্বালা জুড়াইয়াছে। প্রিয়ে, আশ্বস্ত হও, আশ্বস্ত হও। আগুন তোমার গায়ে লাগিলেও পোড়াইতে পারিবে না, কারণ তোমার স্পর্শে তাপই চলিয়া যায়। (চক্ষু মেলিয়া চারিদিক্ দেখিয়া ও সাগরিকাকে ছাড়িয়া দিয়া) এঃ! অতি অদ্ভুত! সে আগুন কোথায় গেল? অন্দরমহল যেমন ছিল, তেমনই আছে। (বাসবদত্তাকে দেখিয়া) এ কি! এ যে অবন্তিরাজকন্যা! বাস—(রাজার গায়ে হাত বুলাইতে বুলাইতে সহর্ষে) কি ভাগ্য! আর্য্যপুত্রের গায়ে লাগে নাই! রাজা—এ যে বাভ্রব্য! বাভ্র—মহারাজ, নিঃশ্বাস ছাড়িয়া বাঁচিলাম। রাজা—এই তো বসুভূতি! বসু—মহারাজের জয় হউক। রাজা—বয়স্য যে! বিদূ—জয় হউক, আপনার জয় হউক। রাজা—আমার মন কি স্বপ্নে ঘুরিয়া বেড়াইতেছে? না কি এ ইন্দ্রজাল?

व्यक्तमिति। अन्वय:—हे प्रिये लग्नोऽपि हुताशन: भवतीं न धक्ष्यति इति व्यक्तम्। यत: अयं ते स्पर्श: सन्तापमेव हरति। व्याख्या—हे 'प्रिये लग्न: अपि' त्वदङ्गसक्तोऽपि 'हुताशन: भवतीं न धक्ष्यति' इति 'व्यक्तं' स्फुटमेव। कथमित्याह—'यत:' यस्मात् 'अयं ते स्पर्श: सन्तापमेव' दाहशक्तिमेव 'हरति' अपनयति। त्वत्-स्पर्शादस्य ताप एव अपगच्छति अग्निरपि शीतायते तत् कथं दाह: इति भाव:।

CHARCHA

1. यत: सन्तापम् &c.—Your touch removes heat. Hence if this fire touches you, it is the fire that will be injured by the loss of its heat. So you have nothing to fear.

2. उन्मील्य &c.—This is from Boht. As. B has त्यक्त्वा for मुक्त्वा। As. N, Tarka., &c read अक्षिणी समुन्मील्य निरीक्ष्य च। But सागरिकां त्यक्त्वा or मुक्त्वा is necessary because the king did not continue clasping Sagarika as will he obvous below.

3. क्वासौ &c.—This is a verse the parts of which are distributed over the speeches that follow. Collecting them, we get :—

क्वासौ गतो हुतवहस्तदवस्थमेतदन्तःपुरं कथमवन्तिनृपात्मजेयम्।
बाभ्रव्य एष वसुभूतिरयं वयस्यः स्वप्ने मतिर्भ्रमति किं स्विदिदमिन्द्रजालम् ॥८१॥

व्याख्या—'असौ हुतवहः' अग्निः 'क्व गतः'? 'एतत् अन्तःपुरं सा' प्रथमा 'अवस्था' यस्य तादृशमेव अनग्निस्पृष्टमेव इत्यर्थः। 'कथम्' आश्चर्यम् 'इयम्' एषा दृश्यमाना कामिनी 'अवन्तिनृपस्य' प्रद्योतस्य 'आत्मजा' वासवदत्ता अदग्धा एव अग्निना। 'एषः बाभ्रव्यः' अक्षतदेह एव लक्ष्यते। 'अयं वसुभूतिः' तदवस्थ एव। 'वयस्यः' सखा वसन्तकोऽपि अदग्धः। अहो मे अग्निभ्रमः। तत् मदीया 'मतिः' मनो मे 'स्वप्ने भ्रमति' अटति किं स्वप्नो नु एतद्विदर्शनम्। 'किं नु' अथवा किम् 'इदम् इन्द्रजालं' माया येन अनग्नौ अग्निर्दृश्यते?

4. हुतवहः—हुतं मन्त्रवत् प्रक्षिप्तं वस्तु। वहति प्रापयति देवेभ्य इति वह + अच कर्त्तरि: वहः। हुतस्य वहः।

31. विदू—भो मा सन्देहं करेहि इन्दजालं क्खु एदं। भणिदं तेण दासीए पुत्तेण इन्दजालिएण जह अवस्सं ज्जेव्व देवेण एक्कं मे खेलणअं दट्टव्वं त्ति। ता तं ज्जेव्व एदं [भो मा सन्देहं कुरु। इन्द्रजालं खल्वेतत्! भणितं तेन दास्याः पुत्रेण ऐन्द्रजालिकेन यथा "अवश्यमेव देवेन एकं मे खेलनकं द्रष्टव्यम्" इति। तत् तदेवैतत्]।

Jest.—Ho! Cherish no doubts. It is magic undoubtedly. It was declared by that harlot's son the magician thus:—"One trick of mine will perforce have to be witnessed by Sire." Well, this is that very trick.

राजा—देवि त्वद्वचनादियमानीता सागरिका।

King.—My queen, here is Sagarika brought at your request.

वास—(सस्मितम्) अज्जउत्त जाणिदं मए [आर्यपुत्र ज्ञातं मे]।

Vas.—(With a smile) I know it, my husband.

वसु—(सागरिकां दृष्ट्वा अपवार्य्य) बाभ्रव्य, सुसदृशीयं राजपुत्र्या ।

Vasu.—(Seeing Sagarika—Aside) Babhravya, this one is very much like the princess.

बाभ्र—अमात्य, ममाप्येतदेव मनसि वर्त्तते ।

Babh.—Minister, this is just what is in my mind too.

वसु—(राजानमुद्दिश्य) देव, कुत इयं कन्यका ?

Vasu.—(To the king) Sire, whence is this damsel ?

राजा—देवी जानाति ।

King.—The queen knows.

वसु—देवि, कुतः पुनरियं कन्यका ?

Vasu.—Queen, whence again is this maiden ?

वास—अमच्च एसा क्खु साअरदो पाविदेत्ति भणिअ अमच्च-जोअन्धराअणेण मम हत्थे णिक्खित्ता । अदो एव्व साअ-रिएत्ति सद्दावीअदि [अमात्य, एषा खलु सागरतः प्राप्ता इति भणित्वा अमात्ययौगन्धरायणेन मम हस्ते निक्षिप्ता । अतएव सागरिका इति आह्वयते]।

Vas.—Minister this one was entrusted with me (*lit.* into my hands) by minister Yaugandharayana saying that she was picked up from the sea. Hence indeed she is called Sagarika.

Beng. বিদূ—ওগো, আর সন্দেহ করিবেন না। ইন্দ্রজালই বটে। সে বাঁশীর ব্যাটা বলেই ছিল—"আমার এক খেলা মহারাজকে দেখতেই হবে"। এ তাই। রাজা—দেবি, তোমার কথায় সাগরিকাকে আনিলাম। বাস—(হাসিয়া) আর্য্যপুত্র, তা জানি। বসু—(সাগরিকাকে দেখিয়া—অন্যদিকে) বাভ্রব্য, এ যে ঠিক রাজ-

কুমারীরই মত। রাজ—অমাত্য, আমারও ঠিক এই কথাটীই মনে হইতেছে। বসু—(রাজার প্রতি) মহারাজ, এ কন্যা কোথায় পাইলেন? রাজা—রাণী জানেন। বসু—দেবি, এ কন্যা কোথা হইতে আসিল? রাজ—অমাত্য, একে অমাত্য যৌগন্ধরায়ণ আমার হাতে সমর্পণ করিয়াছেন, বলিলেন, সাগর হইতে পাওয়া গেল। তাই একে সাগরিকা বলিয়া ডাকা হয়।

CHARCHA

1. अवश्यमेव &c.—See para 20 ante.

2. ज्ञातं मे—This is sarcastic. The king pretends to say that he would not have made the attempt but for the request of the queen. But his धिङ्मूर्ख &c. addressed to विदूषक contradicts this. Hence the queen laughs and says yes I know you have no interest in her and risked your life only to please *me !*

3. राजपुत्र्या—राज्ञो दुहिता राजपुत्री &c. para 28. Some read राजपुत्र्याः which is also correct. "तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्"।

4. अतएव &c.—It is not clear whether सागरिका is the name the queen gave her or Yaugandharayana introduced her under that name. The reason for the name is सागरात् प्राप्ता इति। This means सागरः अस्ति अस्याः प्राप्तिस्थानत्वेन इति सागर+ठन्+टाप् स्त्रियाम् सागरिका। शब्देन योज्यते इति शब्द+णिच्+लट् ते कर्मणि शब्द्यते is called.

32. राजा—(स्वगतम्) यौगन्धरायणेन न्यस्तेयम्। कथमसौ मामनिवेद्य किञ्चित् करिष्यति ?

King.—(*To himself*) Entrusted by Yaugandharayana! How could he do anything without reporting to me?

वसु—(अपवार्य) बाभ्रव्य, यथा सुसदृशी वसन्तकस्य कण्ठे रत्नमाला अस्याश्च सागरात् प्राप्तिः तथा व्यक्तं सिंहलेश्वरस्य दुहिता रत्नावलीयम्। (उपसृत्य प्रकाशम्) आयुष्मति रत्नावलि, त्वमीदृशीमवस्थां गतासि ?

Vasu.—(*Aside*) Babhravya, as a very similar string of pearls is on Vasantaka's neck, and of this one also the arrival is from the sea, so clearly this is Ratnavali the daughter of the king of Simhala. (*Approaching—Aloud*) Long-lived Ratnavali, you are reduced to such a plight !

साग—(दृष्ट्वा सास्रम्) कधं अमच्चो वसुभूदी [कथम् ! अमात्यो वसुभूतिः]।

Sag.—(*Seeing—with tears*) How so ! Minister Vasubhuti !

वसु—हा हतोऽस्मि मन्दभाग्यः। (इति भूमौ पतति)।

Vasu.—Alas ! Ill-fated as I am, I am undone. (*Falls to the ground*).

साग—हा ताद हा अम्ब कहिं सि। देहि मे पडिवअणं [हा तात, हा अम्ब, कुत्रासि। देहि मे प्रतिवचनम्]। (इति वसुभूतेरुपरि पतन्ती मोहमुपगता)।

Sag.—Alas ! father, Ah ! mother, where are you ? Give me an answer. (*Falls on Vasubhuti and faints*).

वास—(ससम्भ्रमम्) अज्ज कञ्चुइ इयं सा मम बहिणिआ रअणावली [आर्य कञ्चुकिन्, इयं सा मम भगिनी रत्नावली]।

Vas.—(*With agitation*) Noble chamberlain, is this my cousin Ratnavali ?

बाभ्र—देवि इयमेव सा।

Babh.—This is indeed she, O queen.

Beng. রাজা—(স্বগত) যৌগন্ধরায়ণ রাখিয়া গেল ! সে আমাকে না বলিয়া কিছু করিবে ? বসু—(জনান্তিকে) বাভ্রব্য, বসন্তকের গলায় রত্নমালা ঠিক সেই রকম, এও সাগরে পাওয়া, নিশ্চিত এ সিংহলেশ্বরের কন্যা রত্নাবলী। (কাছে গিয়া প্রকাশ্যে)

আয়ুষ্মতি রত্নাবলি, তোমার এই দশা হইয়াছে। সাগ—(দেখিয়া সজলনেত্রে) এ কি ! অমাত্য বসুভূতি ! বসু—হায় ! হায় ! আমি গেলাম। (ভূমিতে পতন)। সাগ—হা পিতঃ, হা মাতঃ, তোমরা কোথায় ? আমার সঙ্গে কথা কও। (বসুভূতির উপর পড়া ও মূর্চ্ছা)। বাস—(সসম্ভ্রমে) আর্য্য কঞ্চুকী, এই কি আমার ভগিনী রত্নাবলী ? বাভ্র—রাণী, এই সেই।

CHARCHA

1. नाभिनिवेद्य &c.—कर्मविवक्षया द्वितीया। The king knew nothing of the doings of his minister in this matter. Comp. "स्वच्छाचारी भीत एवास्मि भर्तुः"—Act I, sl. 8. Hence his surprise.

2. दुर्दृष्टामवस्थाम् &c.—She was in chains and must have been looking wan and haggard through care and anxiety.

3. भूमौ पतति—Her recognition of Vasubhuti confirms the identification and the faithful minister collapses overcome with emotion.

4. हा तात &c.—As. N has हा हतास्मि मन्दभागिनी preceding this. As. B and Boht. omit it.

5. इति वसुभूते &c.—This is As. B's reading. As. N. omits वसुभूतेरुपरि पतन्ती। Boht. has no stage-direction here, but introduces the speech with the stage-direction वसुभूतेरुपरि पतन्ती।

6. इयं सा &c.—The queen had never met her cousin before.

33. वास—(रत्नावलीमालिङ्ग्य) वहिणि समस्सस समस्सस [भगिनि, समाश्वसिहि समाश्वसिहि]।

Vas.—(*Embracing Ratnavali*) Cheer up, coz, cheer up.

राजा—कथमुदात्तवंशस्य सिंहलेश्वरस्य विक्रमबाहोरात्मजेयम्।

King.—How so ! This is the daughter of Vikramabahu the lord of Simhala of high ancestry !

विदू—(रत्नमालां दृष्ट्वा स्वगतम्) पढ़मं ज्जेव्व मए भणिदं ण क्खु सामण्णजणस्स ईदिसो परिच्छदो होदि त्ति [प्रथममेव मया भणितं न खलु सामान्यजनस्य ईदृशः परिच्छदो भवतीति]। (इति रत्नमालां रत्नावलीकण्ठे समर्पयति)।

Jest.—(*Looking at the string of pealrs—Aside*) It was said by me at the very outset that such decorations do not belong to ordinary people. (*Places the string of pearls on the neck of Ratnavali*).

वसु—(उत्थाय) आयुष्मति, समाश्वसिहि समाश्वसिहि। नन्वियं ज्यायसी ते भगिनी दुःखमास्ते तत् परिष्वजस्वैनाम्।

Vasu.—(*Rising*) Cheer up, O long-lived one, cheer up. Well, your senior cousin is in distress, so embrace her.

रत्नावली—(समाश्वस्य वासवदत्तां दृष्ट्वा स्वगतम्) किदावराहा क्खु अहं देवीए ण सक्कणोमि मुहं दंसिदुं [कृतापराधा खल्वहं देव्यै न शक्नोमि मुखं दर्शयितुम्]। (इत्यधोमुखी तिष्ठति)।

Ratnavali.—(*Regaining consciousness and seeing Vasavadatta—To herself*) With offence given, I cannot show my face unto the queen. (*Remains with face cast down.*)

Beng. বাস—(রত্নাবলীকে আলিঙ্গন করিয়া) সুস্থ হও, ভগিনি সুস্থ হও। রাজা—সে কি ! এটী মহাকুলপ্রসূত সিংহলেশ্বর বিক্রমবাহুর কন্যা ! বিদূ—(রত্নমালার দিকে চাহিয়া) আমি আগেই বলিয়াছি, সামান্য জনের ঘরে এমন অলঙ্কার থাকে না।

(রত্নাবলীর কণ্ঠে রত্নমালা প্রদান)। বস্থ—(উঠিয়া) আয়ুষ্মতি, সুস্থ হও, দেখ তোমার বড় ভাগিনী কষ্ট পাইতেছেন, উঠিয়া তাঁহাকে আলিঙ্গন কর। রত্নাবলী—(সুস্থ হইয়া বাসবদত্তাকে দেখিয়া স্বগত) আমি অপরাধ করিয়াছি, দেবীর কাছে মুখ দেখাইতে পারিতেছি না। (অধোমুখে অবস্থান)।

CHARCHA

1. उदात्तवंशस्य—उदात्त is महत् high. "उदात्तो दातृमहतोः" इत्यादि हैम:। उदात्त: वंश: यस्य &c. He has been looking upon her as of humble origin though of surpassing personal charms. Hence the surprise. As. N, ***Tarka*** &c read उदात्तवंशप्रभवस्य। This is unnecessarily cumbrous. Our text is from As. B.

2. सामान्यजनस्य &c.—सामान्य is साधारण common (See ante) Hence secondarily it means *ordinary*. The stage-direction इति रत्नमालाम् &c. is seen in As. B. Tarka and others omit it. But the jester here does what is most natural

3. दुःखमास्ते—दुःखं यथा तथा आस्ते।

4. वासवदत्तां दृष्ट्वा—This is As. B's reading. As. N. &c. have राजानं तिर्य्यगवलोक्य—not a bad reading, though we prefer the first.

34. वास—(सास्रं बाहू प्रसार्य्य) एहि अदिणिट्ठुरे दाणीं वि दाव सिणेहं दंसेहि [एहि, अतिनिष्ठुरे, इदानीमपि तावत् स्नेहं दर्शय]। (इति कण्ठे गृह्णाति। रत्नावली सवलितं नाटयति)। (अपवार्य्य) अज्जउत्त लज्जेमि अहं इमिणा अत्तणो णिसंसत्तणेन। ता अवणेहि से बन्धणं [आर्य्यपुत्र, लज्जेऽहमनया आत्मनो नृशंसतया। तत् अपनय अस्या बन्धनम्]।

Vas.—(*Stretching her arms—In tears*) Come, O extreme-

ly cruel one, even now show affection. (*Clasps her in the neck —Ratnavali acts stumbling*). (*Aside*) My husband, I am ashamed of this cruelty of mine. So take this noose off her.

राजा—(सपरितोषम्) यथाह देवी। [इति तथा करोति]।

King—(*With satisfaction*) As the queen suggets. (*Does as desired*).

वास—अज्जउत्त अमच्चजोअन्धरामणेण एत्तिअं कालं दुज्जणीकिदम्हि जेण जाणन्तेण वि ण मे णिवेदिदं [आर्यपुत्र, अमात्ययौगन्धरायणेन एतावन्तं कालं दुर्जनीकृतास्मि येन जानतापि न निवेदितम्]।

Vas.—My husband, I have so long been made into a bad person by minister Yaugandharayana by whom, though knowing, nothing was given out to me.

Beng. বাস—(সজলনেত্রে বাহুদ্বয় প্রসারিত করিয়া) তুমি অতি নিষ্ঠুর, এস, এখনও আসিয়া স্নেহ দেখাও। (কণ্ঠে গ্রহণ, রত্নাবলীর পদস্খলনের অভিনয়)। (জনান্তিকে) আর্য্যপুত্র, আমার এই নিষ্ঠুরতায় আমি বড়ই লজ্জিত হইতেছি, এর বন্ধন খুলিয়া দিন। রাজা—(সন্তোষের সহিত) রাণীর যেমন অভিপ্রায়। (তথা-করণ)। বাস—আর্য্যপুত্র, অমাত্য যৌগন্ধরায়ণ এতকাল আমাকে বদলোক সাজাইয়া রাখিয়াছে। সে জানিয়াও আমাকে কোন কথা বলে নাই।

CHARCHA

1. **अतिनिठ्ठुरे**—This is because Ratnavali kept silence so long. She was cruel because she treated near and dear relations as strangers. The rebuke is unmerited to a great extent. Ratnavali too knew nothing about her relationship with her patron. She was enlightened only when the bards sang in Act I. See **कथमयं स राजा उदयनः** &c. Act I, para 42. Subse-

quently too she did not speak out because as she herself explains लज्जा गुर्वी।

2. स्खलितं नाटयति—Because her feet were fettered.

3. लज्जे—Ratnavali's stumbling draws attention to her fetters and the queen is ashamed of herself.

4. दुर्जनीकृतास्मि—I have acted very badly towards her, but for this Yaugandharayana is responsible. This is an explanation of her past conduct.

35. (ततः प्रविशति यौगन्धरायणः) यौग—

देव्या मद्वचनाद् यदाभ्युपगतः पत्युर्वियोगस्तदा
सा देवस्य कलत्रसङ्घटनया दुःखं मया स्थापिता।
तस्याः प्रीतिमयं करिष्यति जगत्स्वामित्वलाभः प्रभोः
सत्यं दर्शयितुं तथापि वदनं शक्नोमि नो लज्जया ॥८४॥

अथवा किं क्रियते ? ईदृशमत्यन्तमाननीयेष्वपि निरनुरोधवृत्ति स्वामिभक्तिव्रतम्। (निरूप्य) अयं देवः। यावदुपसर्पामि। (उपसृत्य) जयति जयति देवः। देव, क्षम्यतां यन्मया अनिवेद्य कृतम्।

(Now enter Yaugandharayana)

Yaug.—When another union of her husband (Or—separation from her husband) was approved by the queen at my request, then it was that she was placed by me in discomfort by securing a bride for Sire. True, this attainment of the mastery of the world by her lord will bring joy to her, yet through shame I cannot show my face unto her. Or, what can be done ? The vow of devotion to master takes its course thus regardless even unto the extremely respected.

(*Having noticed*) Here is Sire, I will approach. (*Approaching*) Prosper, let Sire prosper. Sire, may what is done without reporting be excused.

राजा—यौगन्धरायण, किमनिवेद्य क्रतम् ?

King.—What was done without reporting, Yaugandharayana ?

यौग—करोत्वासनपरिग्रहं देवः सर्वं विज्ञापयामि। (सर्वे उपविशन्ति)।

Yaug.—Let Sire take his seat, I will report all. *(All sit down).*

Beng. (তারপর যৌগন্ধরায়ণের প্রবেশ)। যৌগ—আমার অনুরোধে দেবী স্বামীর অন্য বিবাহে সম্মত হন। তাহাতেই আমি রাজার বিবাহ স্থির করিয়া রাণীকে দুঃখে ফেলিয়াছি। এ বিবাহের ফলে রাজা সমস্ত পৃথিবীর অধীশ্বর হইবেন ও তাহাতে দেবীর সন্তোষ হইবে এ কথা ঠিক, তথাপি লজ্জায় তাঁহার কাছে মুখ দেখাইতে পারিতেছি না। কিন্তু আমি নাচার, আর কি করিতে পারিতাম ? স্বামিভক্তি এমনই কঠিন ব্রত যে, তাহাতে অনেক সময় অত্যন্ত মাননীয় ব্যক্তিরও খাতির রাখা যায় না। (লক্ষ্য করিয়া) এই যে মহারাজ। কাছে যাই। (কাছে গিয়া) জয় হউক, মহারাজের জয় হউক। মহারাজ, একটী কাজ আপনাকে না জানাইয়া করিয়াছি, তাহার জন্য ক্ষমা চাহিতেছি। রাজা—যৌগন্ধরায়ণ, কি কাজ না জানাইয়া করা হইয়াছে ? যৌগ—মহারাজ, আগে বসুন, তারপর সব বলিতেছি।

देव्या इति। अन्वयः—यदा मद्वचनात् देव्या पत्युर्वियोगः अभ्युपगतः तदा सा देवस्य कालवशघटनया मया दुःखं स्थापिता। प्रभोः अयं जगत्स्वामित्वलाभः तस्याः प्रीतिं करिष्यति (इति) सत्यम्। तथापि लज्जया वदनं दर्शयितुं नो शक्नोमि। व्याख्या—यौगन्धरायणेन प्रबोधिता देवी राजार्थे रत्नावलीप्रार्थनामनुमेने इति प्रागवस्थमभिलक्ष्याह—'यदा' यस्मिन् काले पूर्वं 'मद्वचनात्' मद्दैतत् फलं भावि इत्यादि ममैव प्रबोधनावाक्यात् 'देव्या' राज्ञ्या वासवदत्तया 'पत्युः' स्वामिनः 'वियोगः'

विभिन्नो योग: दाराान्तरघटना इत्यर्थ: 'अभ्युपगत:' अनुमत: 'तदा' तदैव इत्यर्थ: 'सा' देवी 'देवस्य' राज्ञ: 'कलत्रेण' पत्न्यन्तरेण या 'सङ्घटना' योजना तया 'मया दु:खं' निरन्तिरहितं यथा तथा 'स्थापिता'। स्वयमनुमतत्वात् नाहमस्मिन् दु:खावस्थाने सुतरामनुयोज्य इत्याशय:। न चात्र केवलं दु:खं, सुखलेशोऽप्यस्ति इत्याह—'प्रभो:' भर्तुर्वत्सराजस्य 'अयम्' एष: अचिरादेव भविष्यन् 'जगत्स्वामित्वलाभ:' राजचक्रवर्त्तिता 'तस्या:' देव्या: 'प्रीतिं करिष्यति' सपत्नीसद्भावदु:खमपनीय सुखं जनयिष्यति, इति 'सत्यम्'। अतो यत् कृतं सुकृतमेव 'तथापि' मत्तो देव्या: सपत्नी इति 'लज्जया वदनं' मुखं देव्यै 'दर्शयितुं नो शक्नोमि' तदद्य कथमेना प्रेक्षे। शार्दूलविक्रीडितं वृत्तम्।

CHARCHA

1. देव्या &c.—This is the reading of As. B. As. N, Boht. &c. read देव्या मद्वचनाद्यथाभ्युपगत: पत्युर्वियोगस्तथा। Tarka &c. read देव्या मद्वचनात् तथाभ्युपगत: पत्युर्वियोगो महान्। See next.

2. सा देवस्य &c.—This is seen in the Dasarupa, As. B, Boht. &c. As N has सा देवस्य कलत्रताघटनया &c. *Tarka* &c. read सा देव्यन्यकलत्रसङ्घटनया दु:खं परं प्रापिता। With Tarka's reading the first two lines have to be construed separately. "The queen submitted at my request" (1st line) and "that queen is pained by me" (2nd line). This sounds as if the 2nd line is inconsistent with the 1st.—I should not have pained one that had submitted &c.

3. ईदृशम् &c.—Construe—स्वामिभक्तिव्रतम् अत्यन्तमाननीयेष्वपि ईदृशं निरनुरोधवृत्ति। निरस्त: अनुरोध: अपेक्षा अस्या: निरनुरोधा regardless. तादृशी वृत्ति: व्यापार: अस्य। The meaning is—In serving one's master one must not be deterred by considerations of others' feelings however high these be placed. The समास in अत्यन्तमाननीय is सुप्सुपा—अत्यन्तं यथा तथा माननीया:। Thus there is no scope here for the rule "क्रियातुल्याख्या अजात्या" which regulates

तत्पुरुष compounds only. Besides आत्यन्तिकता is in मानना and मानना lies in the person that renders, not in the one that receives, the सम्मान। Hence there is no सामानाधिकरण्य here, which is another reason to put the rule "क्तल्युत्तुल्याख्या—" out of operation.

4. देव श्रूयताम् &c.—This is as in As. B. As. N adds before this the stage-direction पादयोर्निपत्य। But in that case the king is expected to say उत्तिष्ठ or something similar almost immediately. He does not say so.

5. सर्वे उपविशन्ति—The stage direction in As. B is राजा तथा करोति। सर्वे उपविशन्ति। सर्वे includes राजा also, but perhaps his importance demands that the king should be separately mentioned.

36. **यौग—देव श्रूयताम्। येयं सिंहलेश्वरस्य दुहिता सा सिद्धेनादिष्टा यथा—योऽस्याः पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यति। ततस्तत्प्रत्ययादस्माभिः स्वामिनोऽर्थे बहुशः प्रार्थ्यमानेनापि सिंहलेश्वरेण देव्या वासवदत्तायाश्चित्तखेदं परिहरता यदा न दत्ता—**

Yaug.—Listen, Sire. Of this one that is the daughter of the lord of Simhala, it was predicted by a sage thus—"He who will accept her hand will be king all over the world." Thereafter when she was not promised by the lord of Simhala avoiding mental pain to the queen Vasavadatta, though repeatedly solicited by me, for master, through faith in it—

राजा—तदा किम् ?

King.—What then ?

यौग—तदा लावाणकेन वह्निना देवी दग्धा इति प्रसिद्धिमुत्पाद्य तदन्तिकं बाभ्रव्यः प्रहितः।

Yaug.—Then having spread the rumour that the queen perished in the fire at Lavanaka, Babhravya was sent to him.

राजा—ततःपरं श्रुतं मया। अथेयं देवीहस्ते किमनुचिन्त्य स्थापिता ?

King.—The rest has been heard by me. Now, with what object was this one placed in the hands of the queen ?

विदू—भो अणाचक्खिदं वि एदं जाणीअदि ज्जेव्व जधा अन्तेउरगदा सुहेण दे दंसणपधं गमिस्सदि त्ति [भो अनाख्यातमपि एतत् ज्ञायते एव यथा अन्तःपुरगता सुखेन ते दर्शनपथं गमिष्यतीति]।

Jest.—Ho ! This can surely be guessed though unexpressed, that placed in the inner apartments she will easily cross your line of sight.

Beng. যৌগ—মহারাজ শুনুন। এই যে সিংহলেশ্বরের কন্যা এঁর সম্বন্ধে কোনও সিদ্ধপুরুষ বলিয়াছিলেন যে, যিনি ইঁহাকে বিবাহ করিবেন, তিনি সমস্ত পৃথিবীর রাজা হইবেন। এই কথায় বিশ্বাস করিয়া আমি প্রভুর জন্য অনেকবার ইঁহাকে চাহিয়াছিলাম। সিংহলেশ্বর, দেবী বাসবদত্তার মনে আঘাত লাগিবে বলিয়া, দিতে রাজী হন নাই। তখন—। রাজা—তখন কি ? যৌগ—তখন লাবাণকের আগুনে দেবী পুড়িয়া মরিয়াছেন এই সংবাদ রটাইয়া দিয়া, বাভ্রব্যকে তাঁহার কাছে আবার পাঠাই। রাজা—তারপর আমি শুনিয়াছি। ভাল, এঁকে দেবীর কাছে কি মনে করিয়া রাখিয়া দিলে। বিদূ—ওগো, এটা না বলিলেও বুঝা যায় যে, অন্দরে থাকিলে সহজেই আপনার চক্ষে পড়িবে।

CHARCHA

1. सार्वभौमः—सर्वभूमेः ईश्वरः इति सर्वभूमि+अञ्। But it seems with this rendering सार्वभौमो राजा is tautologous, because यो हि ईश्वरः स राजा एव। We may then say सर्वभूमौ विदितः इति सर्वभूमि+

भम् known all over the world ; hence by implication king of the whole world.

2. परिहरता—परिहरण is avoiding. Comp. "कार्यज्ञा कार्योपरोधं मे परिहरति"—Sak VI.

3. सुखेन ते दर्शनपथं &c.—Yaugandharayana was not sure how the king will take it when the plan is disclosed to him after the marriage is arranged for. Hence he wanted that the king should be already drawn towards her by her personal charms and then the sequel would easily follow.

37. राजा—यौगन्धरायण, गृहीतस्तेऽभिप्रायो वसन्तकेन ?

King.—Yaugandharayana, has Vasantaka divined your intentions ?

यौग—यदाज्ञापयति देव: ।

Yaug.—As Sire commands.

राजा—ऐन्द्रजालिकवृत्तान्तोऽपि मन्ये त्वत्प्रयोग एव ।

King—Methinks the affair of the magician is also of your devising.

यौग—अन्यथा अन्त:पुरे बद्धाया अस्या: कुतो देवेन दर्शनम् ? अदृष्टायाश्च वसुभूतिना कुत: परिज्ञानम् ? (विहस्य) परिज्ञातायाश्च भगिन्या: सम्प्रति यथा करणीयं तत्र देवी प्रमाणम् ।

Yaug.—Otherwise, chained as she was in the inner apartments, how could a view of her be obtained by Sire ? If unseen, how could there be identification by Vasubhuti ? (*Laughing*) The queen now is the authority in (*i. e.* as to) how to deal with the cousin recognised.

वास—(सस्मितम्) अज्ज उज्जुअं एव्व किं ण भणासि

जह पड़िवादेहि से रअणावलिं त्ति [आर्य्य, ऋजुकमेव किं न भणसि यथा प्रतिपादय अस्मै रत्नावलोमिति]।

Vas.—*(With a smile)* Noble Sir, why not say straight.—"Give away Ratnavali unto him ?"

विदू—भोदि सुट्ठु तुए जाणिदो अमच्चस्स आसओ [भवति, सुष्ठु त्वया ज्ञातः अमात्यस्य आशयः]।

Jest.—Respected lady, you have well guessed the wishes of the minister.

वास—(हस्तं प्रसार्य्य) एहि रअणावलि एहि। एत्तिअं वि दाव मे बहिणिआणुरूवं भोदु [एहि रत्नावलि, एहि। एतावदपि तावन्मे भगिनिकानुरूपं भवतु]। (इति रत्नावलीं स्वकीयैराभरणैरलङ्कृत्य हस्ते गृहीत्वा राजानमुपसृत्य) पड़िच्छदु मम बहिणिअं रअणावलिं अज्जउत्तो [प्रतीच्छतु मम भगिनीं रत्नावलीम् आर्य्यपुत्रः]।

Vas.—(*Stretching her hand*) Come, Ratnavali, come. Let there be this much at least from me befitting a sister. (*Decorating Ratnavali with her own jewellery, taking her by the hand and approaching the king*) Let my husband accept my cousin Ratnavali.

Beng. রাজা—যৌগন্ধরায়ণ, বসন্তক তোমার অভিপ্রায় ঠিক ধরিয়াছে ? যৌগ—প্রভু যা বলিলেন। রাজা—যাদুকরের ব্যাপারটাও বোধ করি তোমারই একটা চাল। যৌগ—তা নৈলে, ইনি অন্তঃপুরে বাঁধা, আপনি দেখিতেন কি করিয়া ? না দেখিলে বসুভূতি পরিচয় দিতেন কি করিয়া ? (হাসিয়া) এখন যখন ভগিনীর পরিচয় পাইলেন, তখন তাঁর সম্বন্ধে যা কর্ত্তব্য তা দেবীই জানেন। বাস—(হাসিয়া) মহাশয়, সোজাই বলুন না কেন—"ইঁহাকে রত্নাবলী দান করুন"। বিদু—আজ্ঞে, আপনি অমাত্যের

অভিপ্রায় ঠিক বুঝিয়াছেন। বাস—(হাত বাড়াইয়া) এস, রত্নাবলী এস। অন্ততঃ এটুকুও আমার পক্ষে ভগিনীর মত কাজ হৌক। (নিজের অলঙ্কারে রত্নাবলীকে সাজাইয়া, হাতে ধরিয়া রাজার কাছে গিয়া) আমার ভগিনী রত্নাবলীকে আর্য্যপুত্র গ্রহণ করুন।

CHARCHA

1. परिज्ञातायाम् &c.—As. N, *Tarka* &c. give this speech to the king. But as Yaugandharayana has been working all along to secure the marriage, it seems more appropriate that the union, at this final stage, should be suggested by him. Besides, the remark, coming from the king, seems to smack of flippancy. Our text is from As. B. Boht. also has the same.

2. एतावदपि &c.—I have so long done nothing that a sister should do to a sister. Now let me do some little thing befitting our mutual relation.

3. मम भगिनीम्—This is from As. B. As. N, Boht., Tarka &c. omit this. But मम भगिनीम्, showing the relationship, establishes her right to give the bride away ; they are therefore necessary.

38. राजा—(सहर्षं हस्तौ प्रसार्य) को देव्याः प्रसादो न बहु मन्यते ?

King.—(Joyfully extending his hands) Which favour of the queen is not esteemed by me ?

वास—अज्जउत्त दूरे क्खु एदाए णादिकुलं ता तधा करेसु जधा बन्धुजणं ण सुमरेदि [आर्य्यपुत्र, दूरे खलु एतस्याः ज्ञातिकुलं, तत् तथा कुरु यथा बन्धुजनं न स्मरति]। (इति समर्पयति)।

Vas.—My husband, the kinsmen of this one are a long

way off, so deal in such a manner that she may not yearn after her relations. (*Gives her away*).

राजा—यथाज्ञापयति देवी।

King.—As the queen commands.

विदू—[1]ह्री ह्री भो। जअदु जअदु भवं। पुहवी क्खु दाणिं हत्थगदा पिअवअस्सस्स [ह्री ह्री भोः। जयतु जयतु भवान्। पृथिवी खलु इदानीं हस्तगता प्रियवयस्यस्य]।

Jest.—Ha! Ha! Ho! Prosper, do thou prosper. The world has indeed now come into the hands of my dear friend.

वसु—देवि, स्थाने देवीशब्दमुद्वहसि।

Vas.—Queen, rightly do you carry the title "Queen".

यौग—इदानीं सफलपरिश्रमोऽस्मि संवृत्तः। देव, किं ते भूयः प्रियमुपकरोमि ?

Yaug.—Now I stand with my toils successful. Sire, what further joy should I bring unto you ?

· *Beng.* রাজা—(সহর্ষে দুই হাত বাড়াইয়া) দেবীর কোন্ অনুগ্রহের আদর না করিয়াছি ? বাস—আর্য্যপুত্র, এর পিত্রালয় অনেক দূরে, অতএব এমন করুন, যেন বন্ধুজনের কথা ইহার মনে না আইসে। (সম্প্রদান)। রাজা—দেবীর যে আদেশ। বিদূ—হী ! হী ! ওগো, আপনার জয় হউক। সমস্ত পৃথিবী এখন প্রিয়বয়স্যের বশে আসিল। বসু—দেবি, আপনি যথার্থই দেবী-নামের যোগ্য। যৌগ—এত দিনে পরিশ্রম সফল হইল। মহারাজ, আপনার আর কি প্রিয়ানুষ্ঠান করিব বলুন।

CHARCHA

1. को देव्याः &c.—Explain—'देव्याः कः प्रसादः न बहुमन्यते' न आद्रियते मया। तत् एतमपि आद्रिये। I have always esteemed the queen's favours and certainly esteem this one.

2. बन्धुजनं न स्मरति—If well treated she will not pine for her kinsmen. Do treat her well.

3. स्थाने देवी &c.—You have truly acted like a queen towards Ratnavali. As. N, Tarka &c. give this speech to बाभ्रव्य; As. B, Boht. &c to वसुभूति। The speech is of one well pleased with the way Vasavadatta treats Ratnavali and therefore suits the minister of Simhala better then the chamberlain of Kausambi.

4. इदानीं &c.—As. B, Boht. &c give this to बाभ्रव्य, As. N to the king himself. Tarkavachaspati puts it into the mouth of Yaugandharayana, and rightly too. He is the only person entitled to say so.

5. उपकरोमि—This is a peculiar use of उप+कृ। The usual meaning is 'to benefit'. Here it means 'to present', 'to bring near'. Perhaps the poet intends to say 'उप' समीपे 'करोमि' आनयामि treating उप as physically disconnected with करोमि but standing as its आधार।

39. राजा—किमतःपरमपि प्रियमस्ति ? यतः—

नीतो विक्रमबाहुरात्मसमतां प्राप्तेयमुर्वीतले
सारं सागरिका ससागरमहीप्राप्त्येकहेतुः प्रिया।
देवी प्रीतिमुपागता च भगिनीलाभाज्जिताः कोसलाः
किं नास्ति त्वयि सत्यमात्यवृषभे यस्मै करोमि स्पृहाम् ॥८५॥

King.—Does any joy exist greater than even this? For—Darling Sagarika, this gem on the surface of the earth, the sole cause for the acquisition of the earth with the seas, is gained; Vikramabahu is rendered as dear as my own person; the queen too enjoys pleasure through the recovery of her sister; the Kosalas are subdued! You the prince of ministers living, what have I not for which I may cherish desire?

Beng. রাজা—এর চাইতে কি প্রিয় বস্তু হইতে পারে? কারণ—প্রিয়া সাগরিকা, যে পৃথিবীর সার স্বরূপ, যে সসাগরা পৃথিবী লাভের একমাত্র উপায় স্বরূপ, তাহাকে পাইলাম; তাতে বিক্রমবাহু আমার দ্বিতীয় দেহস্বরূপ প্রিয় হইয়া উঠিলেন, দেবীও ভগিনীকে মৃত্যুমুখ হইতে ফিরিয়া পাইয়া আনন্দিত হইলেন। এদিকে কোসলরাজ্যও জয় হইল। বস্তুতঃ মন্ত্রীর অগ্রগণ্য তুমি বাঁচিয়া থাকিতে আমার কোন্ বস্তু নাই যে তাহার জন্য আকাঙ্ক্ষা হইবে?

नीत इति। अन्वयः—इयम् उर्वीतले सारं प्रिया ससागरमहीप्राप्तिएकहेतुः सागरिका प्राप्ता; विक्रमबाहुः आत्मसमतां नीतः; देवी च भगिनीलाभात् प्रीतिम् उपागता। कोसलाः जिताः। अमात्यवृषभे त्वयि सति, किं नास्ति यस्मै स्पृहां करोमि? व्याख्या—'इयम् उर्वीतले सारम्' एषा धरित्र्याः सर्वोत्कृष्टं वस्तु अथच 'प्रिया' आत्मगुणेनैव मम हृद्या अपि च 'ससागरायाः मह्याः' आसमुद्रक्षितेः यः 'प्राप्तिः' लाभः तस्याः 'एकहेतुः' एकमात्रं मुख्यं वा कारणम् अतः सर्वथा संग्राह्या 'सागरिका प्राप्ता' लब्धा। एतदेव पर्य्याप्तं प्रीतये परन्तु एतेन प्रियान्तरञ्च जातम् इत्याह—'विक्रमबाहुः' प्रतापवान् सिंहलेश्वरः 'आत्मनः' स्वदेहस्य 'समतां नीतः' तुल्यतां प्रापितः अद्य स मे श्वशुरो भूत्वा द्वितीय इव स्वदेहो जातः। अन्यच्च प्रियमेतत् यत् 'देवी च' राज्ञी वासवदत्ता अपि जलमग्नायाः 'भगिन्याः' पुनःप्राप्तायाः, विवाह-निबन्धनं भगिनीत्वेनैव यो 'लाभः' तस्मात् 'प्रीतिमुपागता' सन्तोषमापन्ना। एव-मेकस्यैव ते नीतिबीजस्य आभ्यन्तराणि त्रीणि प्रियाणि फलानि। इतश्च परम् 'कोसलाः जिताः' कोसलराज्यं स्ववशे नीतमिति बाह्यमपि परमं प्रियं फलमनुभूयते मया। वस्तुतस्तु 'अमात्यवृषभे' मन्त्रिमुख्ये 'त्वयि सति' प्राणान् धारयति भवति 'किं नास्ति' किं न लब्धं मे 'यस्मै' यल्लाभार्थं 'स्पृहां करोमि' अभिलाषं पुष्णामि। सर्वमेव आयास्यं सिद्धं मे। तदायासे जीवतात्ववान् तेनैव मे प्रियम् इति भावः।

CHARCHA

1. आत्मसमताम्—आत्मन् is देह। "आत्मा देहमनोब्रह्मस्वभावधृतिबुद्धिषु" इति विश्वः। आत्मना समः। तस्य भावः &c. The body is one's best

friend. Hence this means that a firm friend is found for me in विक्रमबाहु ।

2. सारम् &c.—सार is श्रेष्ठ the best. "बले श्रेष्ठे च सारन्तु द्रविणन्याय-वारिषु" इति हैम: । Three reasons are given to prize Sagarika—(i) She is the best thing on earth ; (ii) She is auspicious being the means of causing worldly success ; (iii) She is already dear to me.

3. प्रीतिमुपागता &c.—Two reasons are here given for the queen's joy—(i) Her cousin saved from drowning ; (ii) the marriage has made her dearer than a cousin—a sister.

4. किं नास्ति &c.—This is the reading of the Dasarupa, As. B, Boht. &c. As. N, Tarka., &c. read किं नामास्ति विधेयमत्र भुवने यस्मै करोमि स्पृहाम् । Explain अत्र भुवने किं नाम विधेयं' विधातव्यं सम्पादनीयम् अलभ्यमधुनापि लभ्यत्वेन 'अस्ति' विद्यते &c. Our reading is preferable because it makes a graceful reference to the services of the great minister to whom this happy termination is due. Due appreciation of service is a desideratum in kings.

5. यस्मै—"स्पृहेरीप्सित:" इति सम्प्रदाने चतुर्थी ।

40. तथापि इदमस्तु (भरतवाक्यम्)—

उर्वीमुद्दामसस्यां जनयतु विसृजन् वासवो वृष्टिमिष्टा-
मिष्टैस्त्रैविष्टपानां विदधतु विधिवत् प्रीणनं विप्रमुख्याः ।
आकल्पान्तञ्च भूयात् समुपचितसुखः सङ्गमः सज्जनानां
निःशेषं यान्तु शान्तिं पिशुनजनगिरो दुर्जया वज्रलेपाः ॥८६॥

इति ऐन्द्रजालिको नाम चतुर्थोऽङ्कः ।

इति श्रीहर्षदेवस्य कृतिरियं रत्नावली समाप्ता ।

Still let this be—

(*Stage-manager's benediction*)

May Vasava (Indra), pouring rain as wanted, provide the

earth with bumper crops. May leading Brahmanas by means of sacrifices cause lawful gratification of the celestials. May there be, till the end of the cycle, gatherings of the good from which happiness is advanced. May the comments of the wicked, indelible like adamantine cement, receive a thorough quietus. (*Exeunt all*).

Here ends the Fourth Act named Aindrajalika.

Here ends Ratnavali, the work of king Sriharsha.

Beng. তথাপি এই হউক (প্রধান নটের আশীর্বাদ)—আশা করি ইন্দ্র যখন যেমন দরকার সেইরূপ বৃষ্টিপাতে পৃথিবীকে শস্যপূর্ণ করুন ; বড় বড় ব্রাহ্মণেরা যাগ যজ্ঞাদির অনুষ্ঠান করিয়া যথাশাস্ত্র দেবগণকে আপ্যায়িত করুন ; কল্পের শেষ পর্য্যন্ত সাধুগণের সম্মেলন হইতে থাকুক ও তাহা হইতে লোকের সুখ বাড়িতে থাকুক। বজ্রলেপ যেমন লাগিলে তোলা যায় না, খলের বাক্য, সেইরূপ ; আশা করি তাহাও নিঃশেষভাবে বন্ধ হইয়া যাইবে। (সকলের প্রস্থান)।

ঐন্দ্রজালিকনামে চতুর্থ অঙ্ক সমাপ্ত।

শ্রীহর্ষদেবের রচিত রত্নাবলী সমাপ্ত।

उर्वीमिति। वासवः इष्टां वृष्टिं विसृजन् उर्वीम् उद्दामशस्यां जनयतु। विप्रमुख्याः इष्टैः त्रैविष्टपानां विधिवत् प्रीणनं विदधतु। समुपचितसुखः सज्जनानां सङ्गमश्च आकल्पान्तं भूयात्। वज्रलेपाः दुर्जयाः पिशुनजनगिरः निःशेषं शान्तिं यान्तु। व्याख्या—'वासवः' इन्द्रः 'इष्टाम्' अभिलषितां यथोचितामित्यर्थः 'वृष्टिं विसृजन्' वर्षं विमुञ्चन् 'उर्वीं' महतीमिमां पृथ्वीम् 'उद्दामानि' प्रभूतानि 'शस्यानि' यस्यां तथाविधां 'जनयतु' करोतु। निखिलामेव पृथिवीमिन्द्रः शस्यपूर्णां करोतु इत्यर्थः। 'विप्रमुख्याः' ब्राह्मणपुङ्गवाः 'इष्टैः' यागैः 'त्रैविष्टपानां' त्रिविष्टपवासिनां देवानामित्यर्थः 'विधिवत्' यथाशास्त्रं 'प्रीणनं विदधतु' आप्यायनां कुर्वन्तु। इष्टानि वृष्टैः प्रतिदानं भवन्तु इति भावः। 'समुपचितं' सुसम्भृतं 'सुखं' यस्मात् तादृशः 'सज्जनानां' साधूनां 'सङ्गमश्च' समागमश्च 'आकल्पान्तं' प्रलयपर्य्यन्तं 'भूयात्' भवतु।

समेत्य सन्तः सदा गोष्ठीसुखमनुभवन्तु इति शेषः। 'वज्रलेपाः' वज्रलेपाख्यविलेपनविशेषा इव दुष्परिहराः अतएव 'दुर्जयाः' अनभिभवनीयाः 'पिशुनजनानां' खलवर्गाणां 'गिरः' कुभाषितानि 'निःशेषं' साकल्येन 'शान्तिं यान्तु' विरमन्तु। मा भून् खलाना नाटिकामिमां प्रति कटाक्ष इति तात्पर्य्यम्। स्रग्धरा वृत्तम्।

CHARCHA

1. उर्वीम्—for propriety see व्याख्या।

2. उद्दामसस्याम्—for उद्दाम see Act I, sl. 12. The first line describes the sort of service the earth is to receive from heaven.

3. इष्टैः—इष्ट in line 1 and इष्ट here are different. The first has कर्मणि क्त and the second भावे। इष्टम् यजनम् याग इत्यर्थः।

4. त्रैविष्टपानाम्—त्रिविष्टप is स्वर्ग। "द्योदिवौ द्वे स्त्रियां क्लीवे त्रिविष्टपम्" इत्यमरः। त्रिविष्टपं निवास एषाम् इति त्रिविष्टप+अण् त्रैविष्टपाः denizens of heaven. तेषाम्। This describes the service which the heavens receive from the earth in return.

5. आकल्पान्तम्—कल्प is प्रलयकाल, a day of ब्रह्मन्। आ कल्पान्तात आकल्पान्तम् the whole period from now till the end of a cycle तत् व्याप्य इति अत्यन्तसंयोगे द्वितीया।

6. समुपचितसुखः—समुपचितं सुखमस्मात्। The सुख may mean happiness of either the good people that meet, or the world at large.

7. वज्रलेपाः—लेप is a paste, a cement. वज्रकठिनाः लेपाः वज्रलेपाः adamantine cement—a special kind of cement of great tenacity. By लक्षणा here वज्रलेपा इव इति वज्रलेपाः।

8. भरतवाक्यम्—भरत is an actor (See Act I, para II). Here it stands for the principal actor.

9. *Remark*—For the idea in the first half of the verse, comp. "तव भवतु बिडौजाः प्राज्यवृष्टिः प्रजासु त्वमपि विततयज्ञः स्वर्गिणः प्रीणयस्व।"—Sak. VII.

B. A. SANSKRIT COURSE,

1920, 1921 etc.

EDITED BY

PRINCIPAL S. RAY, VIDYAVINODE, M.A.

1 **SISUPALA**, Cantos I and II with Mallinatha's Commentary, English and Bengali Translations, Critical and Explanatory Notes and an Appendix on Roots and Rules introduced in the body of the book. Cloth Rs. 1-8 each.

2. **SAKUNTALAM** with an original Sanskrit Commentary, Translation, Critical and Explanatory Notes and an elaborate Introduction. Cloth Rs. 3-4

The Hon'ble Justice Sir Asutosh Mukherji, Sarasvati, Sambuddhagamachakravarti, Kt., C.S.I., says :—

Professor Saradaranjan Ray has, in an interesting paper on the age of Kalidas, re investigated this interesting problem, and the force of his arguments has to my mind a distinct tendency to make the pendulum oscillate back to the ancient tradition..."

The venerable recluse **Pandit Krishnakamal Vidyambudhi**, late Principal, Ripon College, Emeritus Professor of Sanskrit. Presidency College, Calcutta, says :—

"...when handling it by chance I could not resist the temptation and so went through the Introduction and certain other parts. ... Having done this, I cannot refrain from myself the pleasure of telling you what I think. My idea is that your edition should form an epoch in the study of the incomparable drama of India's immortal poet. I admire and envy your thorough acquaintance with his works and appreciate how cleverly and dexterously you make use of you

knowledge in demolishing certain good-for-nothing theories propounded by a set of scholars who take a delight in belittling the antiquity of our ancestors. ... "

Rai Bahadoor Rajendra Chandra Sastri, M. A., says :—

"...The preface is very interesting reading and will unquestionably add to your reputation as a Sanskrit scholar. ...There are very few, let me assure you, among our present day scholars who bring so much industry, scholarship and erudition to bear on their work like your worthy self."

3. MUDRA-RAKSHASAM after the manner of Sakuntalam. Cloth Rs. 3-4.

4. RATNAVALI

WITH

(1) An Original Sanskrit Commentary,

(2) English Translation,

(3) Bengali Translation,

(4) Critical and Explanatory Notes,

(5) An elaborate Introduction after the manner of that in Principal Ray's Sakuntalam.

CLOTH Rs. 3.

☞ Of all respectable Book-sellers or direct from

S. RAY & CO.,

CENTRAL BRANCH (BOOK DEPARTMENT),

90-3A, Harrison Road, Calcutta.

